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No. 1955.

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UNIVERSITY COLLEGE, LONDON. JUNIOR SCHOOL.

Under the Government of the Council of the College.
Head-Master—THOMAS HEWITT KEY, M.A. F.R.S.
Vice-Master—WILLIAM A. CASE, M.A.
The SCHOOL will RE-OPEN on TUESDAY, the 25th of April, for New Pupils. Fee for the Term, 6s. Hours of Attendance, 9.30 to 4.45.
Prospectuses and further particulars may be obtained at the Office of the College.
CHARLES C. ATKINSON, Secretary to the Council.
April 7, 1865.

UNIVERSITY COLLEGE, LONDON. CLASSES FOR YOUNG BEGINNERS.

Under the Government of the Council of the College.
Head-Master—THOMAS HEWITT KEY, M.A. F.R.S.
Vice-Master—WILLIAM A. CASE, M.A.
These Classes consist chiefly of Boys between the ages of Seven and Nine, and no Boy is allowed to remain in them after the age of Eleven. The Boys are kept entirely separate in Study, Meals, Play, &c. from the older Boys.
The SCHOOL will RE-OPEN on TUESDAY, 25th of April, for New Pupils. Fee for the Term, 6s. Hours of Attendance, 9.30 to 4.45.
Prospectuses and further particulars may be obtained at the Office of the College.
CHARLES C. ATKINSON, Secretary to the Council.
April 7, 1865.

MEMORY AND LANGUAGE.—University

College, London.—Dr. EDWARD PICK will deliver a Course of Six Lectures on his New and Natural Method of Facilitating the Acquisition of Knowledge, on TUESDAY, the 2nd of May, and subsequent Tuesdays, at Four o'clock. The First Introductory Lecture, to which Ladies will be admitted, will be Free. Fee for the Course, Half-a-Guinea.
Tickets and Syllabus may be had at the Office of the College.
JOHN R. SEELEY, M.A., Dean of the Faculty of Arts and Laws.
CHAS. C. ATKINSON, Secretary to the Council.

KING'S COLLEGE, LONDON.—

THE THEOLOGICAL DEPARTMENT will RE-OPEN on THURSDAY, April 27. New Students must present themselves on the preceding Wednesday, and may enter for the whole or for any part of the Course.
The following are the subjects embraced in this Course:
The Articles of Religion, by the Rev. R. W. Jeff, D.D., Principal.
Hebrew and the Exegesis of the Old Testament, by the Rev. S. Leathes, M.A., Professor, and the Rev. A. I. McCull, Lecturer.
Exegesis of the New Testament, by the Rev. E. H. Plumptre, B.D.
Eccelesiastical History, by the Rev. Canon Robertson, M.A.
Pastoral Theology, by the Rev. S. Chesham, M.A., Professor.
Vocal Music, by John Hullah, Esq., Professor.
Public Reading, by the Rev. A. J. D. Orsey, B.D., Lecturer.
The Class of Candidates for admission to this Department, conducted by the Rev. Henry Jones, A.C.K., will RE-OPEN on the same day.
For information apply personally, or by letter marked outside "Prospectus," to J. W. CUNNINGHAM, Esq., Secretary.

KING'S COLLEGE, LONDON.—

DEPARTMENT OF GENERAL LITERATURE AND SCIENCE.—LECTURES WILL COMMENCE on TUESDAY, April 25.
Divinity—The Rev. the Principal; the Rev. E. H. Plumptre, M.A.
Classical Literature—Professor, Rev. James G. Lonsdale, M.A.; Lecturers, Rev. J. J. Heywood, M.A., and C. S. Townsend, Esq., M.A.
Mathematics—Professor, Rev. T. G. Hall, M.A.; Lecturer, Rev. T. A. Cook, M.A.; Assistant-Lecturer, Rev. W. House, M.A.
English Language and Literature—Professor, the Rev. J. S. Brewer, M.A.
French—Professor, A. Mariette; and M. Stievenard, Lecturer.
German—Professor, Dr. Buchheim.
For information apply personally, or by letter marked outside "Prospectus," to J. W. CUNNINGHAM, Esq., Secretary.

KING'S COLLEGE, LONDON.—

DEPARTMENT OF APPLIED SCIENCES.—LECTURES COMMENCE April 25.
Divinity—The Rev. the Chaplain.
Mathematics—Professor, Rev. T. G. Hall, M.A.; Lecturer, Rev. T. A. Cook, M.A.; Assistant-Lecturer, Rev. W. House, M.A.
Natural Philosophy—Professor W. G. Adams, M.A.
Arts of Construction—Professor Kerr.
Manufacturing Art and Machinery—Professor Shelley.
Land Surveying and Levelling—Professor Castle.
Drawing—Professor Bradley and Professor Glenn.
Chemistry—Professor W. A. Miller, M.D., and C. L. Bloxam.
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KING'S COLLEGE, LONDON.—

THE SCHOOL will RE-OPEN on TUESDAY, April 25. Pupils can be admitted to—
1. The Division of Classical, Mathematics, and General Literature, the studies in which are directed to prepare pupils for the Universities, for the Theological, General Literature, and Medical Departments of King's College, and for the Learned Professions.
2. The Division of Modern Instruction, including pupils intended for Mercantile Pursuits, for the Classes of Architecture and Engineering in King's College, for the Military Academies, for the Civil Service, for the Royal Navy, and for the Commercial Marine.
For information apply personally, or by letter marked outside "Prospectus," to J. W. CUNNINGHAM, Esq., Secretary.

ROYAL LITERARY FUND.—

THE SEVENTY-SIXTH ANNIVERSARY DINNER of the Corporation will take place at the ALBION TAVERN, Aldersgate-street, on WEDNESDAY, the 10th of May.
His Grace the LORD ARCHBISHOP OF YORK is in the chair. The Stewards will be announced in future Advertisements.
OCTAVIAN BLEWITT, Secretary.

GUYS' HOSPITAL.—MEDICAL and SURGICAL

SCHOOL.—THE SUMMER SESSION will COMMENCE on MONDAY, May 1st.
For Prospectuses, apply to Mr. STOCKER, Apothecary, Guy's Hospital, April 18th, 1865.

EASTER HOLIDAYS.—THE SOUTH

KENSINGTON MUSEUM will be OPEN FREE from the 17th April to the 22nd April inclusive, from 10 A.M. to 10 P.M. The Animal Products Collection, now temporarily placed in the Arcade overlooking the Royal Horticultural Gardens, will be open on Easter Monday and Tuesday only. The only entrance to the Arcade will be through the Gardens.
By order of the Committee of Council on Education.

THE BIRMINGHAM PERMANENT ART-

GALLERY, Athenaeum, Temple-row, containing upwards of 600 Paintings by Modern Artists, is OPEN DAILY throughout the year for the Reception and Exhibition (on approval) of Works of Art from Artists only. Remittances on payment by purchaser (fourteen days after deposit), and Pictures removed or exchanged at pleasure. The Rules forwarded on application.
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VACANCIES in the ARUNDEL SOCIETY.

—All the Associates admitted prior to 1st July, 1864, have lately been invited to become Subscribers for 1865. Persons desirous of becoming Subscribers in 1866 are recommended to lose no time in entering their names as Associates.
A donation of 12s. 6d. is admitted to the Associates' List.
JOHN NORTON, Hon. Sec.
24, Old Bond-street, London, March, 1865.

ROYAL AGRICULTURAL SOCIETY OF

ENGLAND.
MEETING at PLYMOUTH and DEVONPORT, 1865.
STOCK and IMPLEMENT PRIZE SHEETS are now ready, and will be forwarded on application.
H. HALL DARE, Secretary.
12, Hanover-square, London, W.

DUBLIN INTERNATIONAL EXHIBITION, 1865.

Under the Special Patronage of Her Majesty the Queen.
THE EXHIBITION will be OPENED on TUESDAY, 9th of May, by His Royal Highness the PRINCE OF WALES.
The State Ceremonial to be observed on this occasion will include a Grand Musical Performance, with a Band and Chorus of a Thousand Performers.
On the Opening Day Season-Ticket Holders only can be admitted.
Season Tickets are now on Sale at the Office, 113, Grafton-street.
Lady's or Gentleman's Ticket, 2s. 2s.; Child's, under twelve years, 1s. 1s.
HENRY PARKINSON, Comptroller.
10th April, 1865.
Arrangements for Return and Excursion Tickets on all the Railways to the Exhibition, at Reduced Rates, are in progress.

MUSICAL UNION.—Members having nomi-

nations to send name and address to the Director, and pay their subscriptions before Easter, at the usual places. The Eight Matinees take place Tuesdays, April 25th, May 18th and 22nd, June 6th, 13th, 20th, 27th, and July 4th. Joachim, Auer, Piat, Halle, Jaell, Lubek and Madame Schumann are engaged.
J. ELLA, 15, Hanover-square.

ROYAL INSTITUTION OF GREAT

BRITAIN, Albemarle-street, London, W.—April, 1865.
LECTURE ARRANGEMENTS AFTER EASTER.
Lecture Hour, Four o'clock.

Prof. FRANKLAND, F.R.S.—Twelve Lectures, 'On Organic Chemistry,' on Tuesdays and Thursdays, April 25 to June 1.—Subscription for the Course, One Guinea.
Prof. BAIN—Three Lectures, 'On the Physical Accompaniments of Mind,' on Saturdays, April 29 to May 13.—Subscription, Half-a-Guinea the Course.
Mr. ALEXANDER HERSCHEL.—Three Lectures, 'On Meteorology, with more especial Reference to the Laws of Storms and the System of Coast Warning for the Prevention of Shipwrecks,' on Saturdays, May 20 to June 3.—Subscription, Half-a-Guinea the Course.

M. JULES SIMON.—Three Lectures (in French), 'On the Physical and Moral Condition of Workmen,' on Tuesday, Thursday, and Saturday, June 6, 8, 10.—Subscription, Half-a-Guinea the Course. This Course may possibly be deferred a week in consequence of M. Simon's engagements.

The Admission to all these Courses of Lectures is Two Guineas.
THE FRIDAY EVENING MEETINGS will be resumed on April 28th, when Prof. LYON PLAYFAIR, C.E.S., F.R.S., will deliver a Discourse 'On the Food of Man in relation to his Useful Work.' The succeeding Discourses will probably be delivered by Prof. Henry Fawcett, Mr. Frederick Field, F.R.S., Mr. William Huggins, Dr. Benzo Jones, F.R.S., Prof. Huxley and Frankland.

Gentlemen desirous of becoming Members are requested to apply to the Secretary.
New Members can be proposed at any Monthly Meeting. When proposed they are admitted to all the Lectures, to the Friday Evening Meetings, and to the Library and Reading Rooms; and their families are admitted to the Lectures at a reduced charge. Payment—First, Ten Guineas; afterwards, Five Guineas a year, or a composition of sixty Guineas for life.
Prospectuses may be had in the Hall.
H. BENICE JONES, Hon. Sec.

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ROYAL BOTANIC SOCIETY,

REGENCY PARK.
EXHIBITIONS OF PLANTS, FLOWERS and FRUIT, WEDNESDAYS, May 24th, June 14th, and July 8th.
AMERICAN PLANTS, MONDAYS, June 5th and 12th.
Tickets to be obtained at the Gardens on Vouchers from Fellows of the Society, price, on or before May 13th, 4s.; after that day, 5s.; or on the Exhibition Days, 7s. 6d. each.
THE LAST SPRING EXHIBITION will take place on SATURDAY, April 29th. Tickets, 2s. 6d. each.

ARTISTS' GENERAL BENEVOLENT

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President.

SIR CHARLES LOCK EASTLAKE, P.R.A.
THE FIFTIETH ANNIVERSARY FESTIVAL of this Institution will be celebrated at FREEMASONS' HALL, on SATURDAY, May 6th.
LORD HOUGHTON in the Chair.
Dinner on the Table at 6 o'clock precisely. Tickets, including Wine, 12s. each, to be had of the Stewards; at Freemasons' Tavern; and of F. W. Maynard, Esq., Assistant-Secretary, 24, Old Bond-street, W.

ACCLIMATISATION SOCIETY OF GREAT

BRITAIN.
3, Duke Street, Adelphi, London, W.C., 10th April, 1865.
The Council of the Acclimatisation Society give notice that in accordance with No. 3 of the Society's Rules, they hereby summon a SPECIAL GENERAL MEETING, to be held in the COUNCIL-ROOM of the Royal Horticultural Society at South Kensington, on MONDAY, the 8th day of April, at Three o'clock p.m., to elect His Royal Highness the Prince of Wales as President of the Society, in the room of their late President, his Grace the Duke of Newcastle, deceased.

By order of the Council,
D. WATERHOUSE HAWKINS, Hon. Secretary.

EDITOR WANTED for a London Weekly

Commercial Journal, a Gentleman accustomed to Report and Write for the Press, and of University education, preferred. Testimonials to character and competency indispensable. Salary, from 200l. to 250l., with prospect of advancement if the engagement prove permanent.—Apply, by letter only, to A. B. 39, Paternoster-row, E.C.

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BETFORD COLLEGE (for LADIES),

47 and 48, BEDFORD-SQUARE.
EAST TERM will BEGIN, for both College and School, on THURSDAY, April 20th, instead of the 27th, as formerly advertised.
JANE MARTINEAU, Hon. Sec.

AMBRIDGE GRADUATE, a Wrangler

1 Classical Scholar, wishes to give a few hours in the Even'g to PREPARING PUPILS for the Universities, Public Military or Civil Services.—Address E. R. 21, Osnaburgh-street, St. Paul's Church-yard, W.

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of Languages, effectually CURES STAMMERING, the Loss of Voice, Retarded Throat, and all Defects of Speech. Terms moderate. High testimonials.—74, Newman-street, Oxford-street, W.

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Trinity College, Cambridge, READS with PUPILS preparing for the Universities, the Army, the Civil Service, &c., at his Residence, 7, Carlisle-terrace, Kensington.

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 Rev. C. Hestridge, M.A., Carlton, Leicester.
 Rev. J. H. Jenkins, B.A., Rector of Hayleswood, Duffield.
 Rev. P. Parker, M.A., Rector of Haydon, Notts.
 T. B. Portal, Esq., Darenty House, Upper Tooting.
 Rev. J. H. Sherwood, M.A., Vicar of Walsall.
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 The Hon. R. Wynn, 2d, Wilton-street, Belgrave-square.
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 The Junior Term begins April 24th.
 The Senior Term begins April 26th.

Prospectuses, containing Terms, &c., may be had on application.

HOME EDUCATION, No. 10, Belsize Park, N.W., conducted by Mrs. and Miss H. WARNE, for a Limited Number of Young Ladies. There are at present THREE VACANCIES. Masters in attendance are: Music, Professor Sterndale Bennett and Miss Palmer; Singing, Signor A. Randiger and Miss Elizabeth Philp; German, &c., Dr. Minnerich, D.D. Other eminent Masters, also, for Language, Science, &c. Studies will be resumed, after Easter, on FRIDAY, 26th of April.

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THE QUARTERLY REVIEW, No. CCXXXIV., is published THIS DAY.

- Contents.
- I. GALLERIES OF THE LOUVRE.
 - II. THE GREAT PRINTERS—STEPHENS.
 - III. SIR E. BULWER-LYTTON, NOVELIST AND POET.
 - IV. EDUCATION IN FRANCE.
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Let us consider as an illustration of this difficulty the cardinal fact—and the cardinal flaw—in Burnet's book: his conception of the character of Henry the Eighth. Henry supplied the motive of the English Reformation, and the foreign canonists who decry the character of Henry are not criminally false in ascribing some part of the bad character which they give to the King to the great religious change which he brought about. If Henry were a man of unclean passions, of wolfish appetites, of inordinate conceits, of murderous instincts; and if the change of creed was made by him in order that he might escape from the bonds of religious law; then it

is no unfair inference for an enemy to draw that the new ecclesiastical system was vitiated in its core. True criticism accepts the condition. It does not teach that a vile agent, actuated by a vile motive, can promote, much less that it can produce, a good and holy effect. It sees that every great change in human affairs, and especially one that operates on the minds of men, producing its effects by sympathy, bears the stamp and image of its originators. It finds that such as the man is, such will be his work. The revolution and its parent go together: each true to each, like the coin to the die.

The nearer history approaches to the condition of a science, the more it becomes obvious that great facts are not included in small ones; that revolutions are not made by idiots; that splendid characters are not built up out of petty vices and follies. Yet some of our best men, some of our largest events, have been judged, and very often condemned, on principles of reasoning which would not be tolerated in dealing with facts in the very humblest of sciences. Strange to say, we have been accustomed to imagine that all nature is subject to a beautiful series of laws, except the highest branch of it—human nature. Man, we have long persisted in thinking, is an erratic being,—lawless, uncurbed, uncalculable. A planet may be measured, a comet may be tracked through space. Eclipses can be reckoned, either back into time, or forward into futurity. The atoms of matter may be weighed in a balance. Law, it is conceded, governs everything but man and his mind. Only slowly, and as it were with much regret, we have grown out of these childish fancies. We have now come to admit pretty generally that there is a science of morals; that is to say, that the changes of opinion, the developments of motive, and the courses of action, are subject to ascertainable laws. We no longer reason about men as if they were creatures living without rule. We demand a motive for an action. Perhaps we have scarcely arrived at the point of requiring that the motor and its effect shall be equal—in other words, that the motive shall be adequate—as we should certainly demand in treating of mechanics. But even in dealing with morals, we should now reject absolute contradiction; such as an assertion that a man who was famous for doing a great deal of work, spent his nights in debauchery, and his days in sleep. Yet, we have only very lately, and then very timidly, come to apply this simple test to historical evidence. For example, it is roundly asserted that Ben Jonson was habitually a roisterer and drunkard. The authority is slight; but it has passed unchallenged, until men better instructed in human nature than gossips, valets, and anecdote-mongers began to look for a safer sort of evidence—at the enormous mass of his intellectual work. It requires little experience of wine and wassail to know that a night of orgie is followed by a day of prostration. During the prostration of drunkenness it is not given to poets to compose 'Underwoods,' and 'Epigrams,' and such plays as 'The Alchemist' and 'Sejanus.' The highest kind of witness puts the scandal-monger out of court. The Mermaid and the Devil Tavern have no hope of snatching a verdict against 'Cynthia's Revels' and 'Every Man in his Humour.' A vast amount of literary labour means a habit of sober living; and no pestilent anecdote can weaken the effect of such good evidence as Ben's two folio volumes.

This larger and truer criticism is, in our time, being wisely and successfully applied to the characters of great men, which are being

seized out of the degrading hands of mere triflers and valets, who painted them in their own likeness, as triflers and valets. Science looks on a great man from a new point of view. The valet, who sees his master in detail, never understands him as a whole. A philosophical historian takes in the complete figure, studies its proportions, and sees the relations of part to part. And what is the result of this new process?—this in the main,—that the men who made events are found to correspond in closer degree with the events which they made. Henry is no longer unworthy of the English Church; Bacon becomes the undimmed glory of science; and Cromwell is the pride of all liberal men.

But in Burnet's time, a real scientific criticism was a thing unknown. People then believed in valets. Burnet was prepared, by his habits of thought, to accept the anecdotes and blunders of his predecessors; and, in place of inquiring whether statements which ought to have struck him as untrue, because they were inconsistent with each other, had any foundation in fact, he adopted the whole mass of legend, and then cast about him for the means of explaining these lies away, with the least possible detriment to the Church which he had undertaken to defend.

He took his stand on the theories of Cardinal Pole, according to which Henry was a man of blood, devoured by lust and greed, who broke with the Church of Rome mainly that he might put away Catherine of Aragon and marry Anne Boleyn. Of course, so vile an origin for the Reformation was not to be put forward by a bishop of the English Church without some sort of apology; and as it never occurred to Burnet to inquire whether his facts were true, he was driven to the dangerous expedient of declaring that the king's alleged wickedness was no bar to his possession of spiritual graces and his exercise of ecclesiastical power. Burnet knew more of Italian guile than of human nature; and the arguments put forward by the Jesuits in defence of certain popes appeared to him suitable to the explanation of Henry's case.

And this is the argument on which an English bishop of a non-scientific age thought it wise to rest the defence of his Church. Henry was a bad man. A man having in him a certain degree of evil was necessary to the work which he had to do. God, from of old, had chosen for his servants men of mixed character; as, for example, David the adulterer and Solomon the idolater, the bloody Cyrus, the cruel Constantine, the perfidious Clovis, the incestuous Charlemagne. The Bishop also cited the case of St. Irene, the murderess of her son. All this was done by way of general argument, to show that the English Reformation does not stand or fall with the King. If the similitude had occurred to him, Burnet would have said that God's holy religion was established in London by Henry, as His holy temple had been built in Jerusalem by Herod. God raises up his own instruments, and works His ends alike through the evil and the righteous.

Then the good Bishop turned upon the Roman controversialists with his sharp retort. Talk of the vices of Henry! Look at Gregory the Seventh and Boniface the Eighth. Who could measure the ambition of Julius? Who could match the prodigality of Leo? Did Henry equal the falsehood of Clement, or the debauchery of Paul?

When he had put these questions, the Bishop was content. He thought his case was made out. He did not see that any other explanation was either possible or desirable. The King of England was no worse than the Pope of Rome; and if, as the Roman Canonists alleged, a wicked

Pope might be guided in his spiritual functions by the Holy Spirit, why not a wicked King? and so the case in favour of the English Reformation rested in Burnet's hands.

Having settled the moral question in this easy manner, he fancied himself free to indulge without risk in the little scandals of Henry's court. The King, he said, "indulged in his pleasures, and kept one Elizabeth Blunt, by whom he had Henry Fitzroy." Now this is one of those statements of fact which amounts to positive untruth. It is not fair to say that Henry "indulged in his pleasures." In the midst of a thousand temptations, it is not known that he ever "kept" a mistress. It is true that, for a passing moment, he had an intrigue with Lady Blount, and that this lady bore him a son; but she never lived with him as his mistress, and his first indiscretion with her was not renewed. Except this lapse from virtue, there is no ground whatever for accusing Henry of lust until he was a man forty years old, when the great questions of the Queen came up, and an historian of his reign has to infer his character from his actions.

Burnet made no attempt to put the best construction on facts; and, indeed, he treated the facts as so far non-essential to a correct estimate of the Reformation that he never asked himself whether they were true or false.

Autobiography of the late Sir Benjamin C. Brodie, Bart. (Longman & Co.)

WHEN we consider the doleful and washy pieces of affection which during the past half century have been passed off on the world as biographies of our distinguished men (and some of these by distinguished men),—the elaborate pictures which have succeeded in showing little save the clearness of the painter,—the eking out of scanty material by episode, scenery, costume, comparison,—when we think of such lives as those by a Burney of her father, by a Chateaubriand of himself, (not to name certain yet more flagrant modern instances),—we find it hard to overpraise the interest and the execution of the unpretending but admirable record before us. No book of its kind has appeared for many a day which deserves to be received with more thorough satisfaction. A good man, a well-balanced mind, and a genial yet shrewd observation, speak in every page of it. It is also remarkable for an admirable candour of tone, the self-respect of which puts to shame the mock-modesty of many an author who has been his own hero. It is evident that Sir Benjamin Brodie, while aware of his high distinction and great success, was also conscious that they were not unmerited; as he again and again points out the means taken by him to attain them.

He was a fourth child, born in 1783. His parents were both superior persons. His father was a clergyman (disappointed, it is said, in life, owing to the death of his patron, Lord Holland); his mother, the daughter of a Salisbury banker. Though the family cannot be said to have been in straitened circumstances, Mr. Brodie could not afford to send his sons to a public school, and accordingly educated them himself. The family lived a secluded life, principally dependent on themselves for relaxation in the intervals of study; but its members appear to have been united, and the sons were diligent and energetic. The reflections in the following passage are at variance with opinions generally popular:—

"As to myself (says Sir Benjamin), it was determined that I should embark in some part of the medical profession. Dr. Denman had married one

of my father's sisters. Dr. Baillie and Sir Richard Croft had married my first cousins. The great reputation which they had respectively acquired perhaps led my father to give my mind this direction, and disposed me to be easily guided according to his wishes. However that may have been, in the autumn of 1801 I was sent to London, and there entered on those pursuits which have been the chief object of my life. Others have often said to me that they supposed that I must have had, from the first, a particular taste or liking for my profession. But it was no such thing; nor does my experience lead me to have any faith in those special callings to certain ways of life which some young men are supposed to have. For the most part, these are mere fancies, which are liable to give way to other fancies with as little reason as they themselves first began to exist. Such persons take the *ignotum pro magnifico*; and when they find that the *magnificum* is not equal to their expectations, they as readily fly to something else. The persons who succeed best in professions are those who, having (perhaps from some accidental circumstance) been led to embark in them, persevere in their course as a matter of duty, or because they have nothing better to do. They often feel their new pursuit to be unattractive enough in the beginning; but as they go on, and acquire knowledge, and find that they obtain some degree of credit, the case is altered; and from that time, they become every day more interested in what they are about. There is no profession to which these observations are more applicable than they are to the medical. The early studies are, in some respects, disagreeable to all, and to many repulsive. But in the practical exercise of its duties in the hospital, there is much that is of the highest interest; and the collateral sciences, to those whose position gives them the opportunity of cultivating them, offer at least as much to gratify our curiosity and excite our admiration as any other branches of knowledge, not even excepting the sublime investigations of astronomy."

The above calm and sensible remarks are more applicable to youths of talent than of genius. There is many a life on record in which unhappiness, failure and misconduct may be as clearly referred back to strong natural propensities thwarted, as the stream can be to its source.

Young Brodie attended the anatomical lectures of Abernethy, and he does full justice to the quickening power as an instructor of that eccentric and rugged humorist. The only fellow-student with whom he had much companionship was Lawrence, of whom he writes thus amiably:

"I have already mentioned that, when a young man, he had some faculties in great perfection, and he has them still, but little (as far as I can see) impaired by the addition of fifty years to his age. He has a great memory, and can readily recur to, and make use of, what he knows. He has considerable powers of conversation, but without obtruding himself to the exclusion of others, as is the case with too many of those who are reputed to be good talkers. What he says is full of happy illustrations, with, at times, a good deal of not ill-natured sarcasm. In public speaking, he is collected, has great command of language, and uses it correctly, but not equal to what he is in the ordinary intercourse of society. In writing, his style is pure, free from all affectation, yet in general not sufficiently concise. His reading has been extensive: he is well acquainted with modern, and moderately so with the ancient, languages. His professional writings contain a vast deal of information, but it is more as to what he has taken from other authors than as to the results of his own experience and observation."

Throughout this book a feature as marking as it is pleasant presents itself—the justice and kindness with which its writer regarded the other members of his profession, and the utter absence of such class-superiority as distinguishes persons pedantic on the strength of their acquirements, and petty in the vanity attendant on success and notoriety. As illustrating this, the following passage is remarkable:—

"During my second, as well as my first, winter in London, my professional studies were wholly limited to anatomy, except that in the early part of it, and afterwards, when I had no subject for dissection, by Dr. Baillie's advice, I attended in a chemist's shop, in order that I might gain some knowledge of the *Materia Medica*, and the making up of prescriptions. The shop was at the corner of Little Newport Street, and the proprietor of it was Mr. Clifton, who also practised as an apothecary, exercising his art among the tradesmen of the neighbourhood. He was an apothecary of the old school, having no science in the ordinary sense of the word; yet, I have no doubt, a useful and successful practitioner. I come to this conclusion because, although there was nothing prepossessing in either his manner or appearance, his practice gradually increased, until at last he was able to give up his shop and live in a large house near Leicester Square, where he dispensed medicines only to his own patients. It is usual in these days to regard this class of practitioners with little respect; but the fact is, that they were very useful persons, and, having no very ambitious aspirations, they were within the reach of the poorer orders of society, which is not much the case with the better-educated surgeon-apothecaries, or, as they are called, general practitioners, of the present day, who have expended a considerable sum of money in order to obtain a licence to practise. Mr. Clifton's treatment of disease seemed to be very simple. He had in his shop five large bottles, which were labelled *Mistura Salina*, *Mistura Cathartica*, *Mistura Astringens*, *Mistura Cinchona*, and another, of which I forget the name, but it was some kind of white emulsion for coughs; and it seemed to me that out of these five bottles he prescribed for two-thirds of his patients. I do not, however, set this down to his discredit; for I have observed that while young members of the medical profession generally deal in a great variety of remedies, they generally discard the greater number of them as they grow older, until at last their treatment of diseases becomes almost as simple as that of the *Æsculapius* of Little Newport Street. There are some, indeed, who form an exception to this general rule, who, even to the last, seem to think that they have, or ought to have, a specific for everything, and are always making experiments with new remedies. The consequence is that they do not cure the patients, which the patients at last find out, and then they have no patients left."

Let it be noticed, too, that Sir Benjamin Brodie never seems to have neglected such an important accessory to a professional man's career as general cultivation, which includes mixing in society with the best and most intellectual persons. He marks, as a habit and an advantage, that he preferred the society of persons older than himself, to whom he could look up; in this, how different from the empty persons whose inferiority is gratified by their being "kings of their company." Nor less instructive is the fact that his manual dexterity was cultivated by great patience and art, instead of being, as many would suppose, a gift of nature. Nothing can be pleasanter than the story of Brodie's steady and increasing successes. It is graced, too, by what may be called vignette characters of his most distinguished medical contemporaries, clear, concise and liberal in spirit. We must content ourselves with calling attention to these, and, for the only further extract we can indulge ourselves in making, select the sketch of a less notorious person, who, nevertheless, was of important service in his sphere. While assisting Mr. Home in his private operations, and in his researches in comparative anatomy, Sir Benjamin goes on:

"I was associated a good deal with Mr. Clift, the conservator of the Museum of the College of Surgeons. I ought not to mention Mr. Clift's name without expressing not only how much I am indebted to him for the information which he afforded me on the subjects with which he was conversant, but also the great esteem which I have

always had for his general character. His history, as I have heard it related by those who were acquainted with it, was nearly as follows:—Mr. Hunter was acquainted with Mrs. Gilbert, a lady of fortune in Cornwall. In conversation with her he observed that he had great difficulty in obtaining fit persons to assist him in making his anatomical museum, and that he believed that his best way would be himself to educate a lad especially for this purpose. Mrs. Gilbert said that she knew a very clever boy, who was accustomed to come into her kitchen in Cornwall and make drawings with chalk on the floor, who would, with proper instruction, become an excellent draughtsman, and who, from the ability which he displayed, would probably answer his purpose very well in other matters; and she offered to negotiate with the boy and his parents for him to come to London on trial. Mr. Hunter gladly availed himself of this offer, and the negotiation ended in Clift becoming an inmate in Hunter's house. I do not know the exact date, but I believe that this was not more than two or three years before Hunter's death. On the occurrence of this event, Hunter's executors (Dr. Baillie and Mr. Home) engaged Clift to take charge of the museum until they had found the means of disposing of it for the benefit of his family; and when it was purchased by Parliament, and consigned to the care of the College of Surgeons, the council of the college retained him for the same purpose, under the name of conservator, a situation which he retained during the remainder of his life. Clift's early education had probably not extended beyond reading and writing, but he had a vast desire of acquiring knowledge; had read a great deal in an irregular manner; but his chief study was that of the museum in which he lived for many years; and with this he had a more intimate acquaintance than any other person after the death of the great philosopher by whom it was founded. He had great sagacity, great powers of observation, and great memory, but he wanted that method which a better early education would have afforded him; and his knowledge, though extensive, was of a very desultory kind. His devotion to the memory of Hunter, and his attachment to the museum, formed a remarkable feature of his character, at the same time that his simplicity of mind, his disinterestedness, and the kindness of his disposition, gained him the affection of all who knew him."

What has been cited will give the reader a fair idea of the manner in which this valuable little book is executed. It deserves a place in every choice English library, and should be on the table of every student of medicine;—who could not do better than to take its spirit thoroughly to heart.

Woman's Work in the Church. Historical Notes on Deaconesses and Sisterhoods. By John Malcolm Ludlow. (Strahan.)

Mr. Ludlow's second title is calculated to mislead; for in addition to 'Historical Notes on Deaconesses and Sisterhoods,' it contains a proposal to revive in our national Church the female diaconate of early Christian communities. As an historian the writer deserves credit for the clearness with which he distinguishes the deaconess, the virgin, and the widow, of the primitive Church; but his survey of female monachism in recent times is less satisfactory, and as an ecclesiastical reformer he is incautious and occasionally illogical. Under another name and in a different form 'Woman's Work in the Church' has already caused a stir in a certain section of the clerical world: for the book is an enlargement of certain papers which drew upon a popular religious journal the censure of an influential body of Scotch clergymen. As an author whose views have been pronounced dangerous by a certain tribunal, Mr. Ludlow brings his work into a higher court, and asks for a reversal of the obnoxious judgment. Practically he puts his former judges upon their trial, arraigning them

with sarcastic courtesy in the following terms:—"To the Reverend the Free Church Presbytery of Strathbogie, N.B., who 'overtured' the General Assembly of the Free Church of Scotland, concerning the Romanizing tendencies of Two Articles in *Good Words* extracted from the present Work, I dedicate the Work itself for their better information." Of course Mr. Ludlow does not expect the divines of Strathbogie to withdraw their vote of disapproval on being thus favoured with "better information"; but it is clear that he expects public opinion to side with him and laugh at the intolerance of North Britain. That he will be altogether disappointed in this hope is improbable; but we are by no means of opinion that the Free Church Presbytery took a wrong course. It is plain that Mr. Ludlow is no friend of Rome, seeking to destroy Protestantism by crafty suggestions; but it does not appear that the "overturing" ministers cast any such imputation upon him. They speak of the tendencies of his writings, maintaining silence as to his aim. The inevitable consequences of an act sometimes surprise and mortify the agent; and it often happens that an earnest reformer advocates a policy which would actually defeat his purpose. By thinking only of his own scheme, and withdrawing his attention from the counter-influences to which it would be subjected, such a man is sometimes found raising the power which he wishes to depress, and killing himself by a blow intended for his enemy. Regarding the subject from this point of view, many persons, who cherish a lively detestation for bigotry, will feel less inclination to side with Mr. Ludlow, than with his persecutors. His proposal to introduce religious sisterhoods into the organized working staff of the Established Church seems so completely impracticable, that we really have not an opinion to offer as to the probable results of such an innovation. To prophesy the consequences of an event which will never take place is an unprofitable pastime, in which we have no inclination to join; but we plainly see how an attempt to carry out Mr. Ludlow's views might for a time strengthen the hands of those who would gladly see England drawn towards the Papacy.

Mr. Ludlow speaks with so much caution that he is liable to a charge of vagueness. To details he declines to commit himself. As a reformer he confines himself to the assertion of general principles; and even in asserting them he is very guarded. The advantages of this system are attended with disadvantages; for the same wariness that causes the writer to say little, leaves the reader to infer much,—and in many cases a reader's inferences do great injustice to a timid and too cautious author. A reformer should speak with clear voice and unmistakable utterances; so that men able to carry out his wishes may know exactly what he wants. But notwithstanding his intentional silence at numerous points where he ought to have been explicit, Mr. Ludlow is sufficiently clear as to the main purpose of his design. Speaking of woman's position in the early Christian Church he says: "The scope of the early female diaconate in the primitive Church was, as we have seen, to afford a full development to female energies for religious purposes; to associate women, as far as possible, in rank and practice with men, while preserving to each sex its distinct sphere of activity; to the one the supremacy of the head, to the other that of the heart; to the one power, to the other influence; to the one the office of public preaching, exhortation, relief, to the other that of private exhortation, consolation, hopefulness; yet each acting under the inspiration of that

Holy Spirit who was invoked alike over the head of deacon and deaconess at their ordination." Such was woman's office amongst the earlier Christians; but she no longer possesses such a sphere of usefulness. This is Mr. Ludlow's view,—as it seems to us, his very erroneous view. Educated and religious English women—and in this country it is an exceptional case where an educated woman is otherwise than religious—are not ordained and set apart for sacred ministry; but they discharge most efficiently all the functions which Mr. Ludlow maintains no longer fall within their province. In every family woman labours in the office of "private exhortation, consolation, hopefulness." She does far more. From the lips of women our children receive their first instruction in religious matters, and domestic servants are systematically trained to righteous living. In every rural parish ladies are found teaching in schools, distributing alms to the poor, comforting the sick. In our cities they are district visitors, school-teachers, directors of charitable institutions, and of late years devoted nurses in the wards of some of our principal hospitals. Moreover, by literature women exercise a visible and most beneficial moral influence upon certain sections of society. But Mr. Ludlow has no eye for the vast amount of real good effected by Christian women, working as society permits and encourages them to work. He can only see the good which they might do, if they were gathered into organized sisterhoods, and made Christian labour a distinct vocation, and worked as subordinates under the direction of men. "It is," he urges, "the duty of the Church to call forth the ministering energies of its female members, to give them regular direction, to invest them with solemn sanctions,—if we cannot rest satisfied with the dry schemes of ladies' committees and penny clubs, with the casual labours of women otherwise engaged, bestowing upon the Church the mere crumbs of their leisure, taking up the work and setting it down again, sometimes as a source of religious excitement, sometimes as a mere praiseworthy and perhaps hereditary occupation, sometimes as a means of introducing themselves into a particular society." This low esteem of "the casual labours of women otherwise engaged" is scarcely consistent with the tenor of other passages, where the author deprecates the supposition that he would wish the members of his sisterhoods to take a vow of celibacy, or abstain from intercourse with general society, or do anything which should render it impossible for them to relinquish their strictly religious vocation without inviting painful criticism. The cynical tone of the passage is very unpleasant; and the disdain expressed for "the dry schemes of ladies' committees" ill befits a writer who for his special purpose endeavours to make capital out of the success of an institution which was established five-and-twenty years since by ladies, and from its origin up to the present time has been altogether managed by female intellect and energy.

Of the many objections that may be urged against his proposal, Mr. Ludlow says not a word. That society would suffer if our most zealous Christian women were withdrawn from the domestic circles, in which they are ever-living sources of moral refreshment and strength, and were banded together in societies more or less removed from the households of their relations; that some undesirable consequences would necessarily flow from a system which should train women of inferior and frivolous natures to regard Christian labour as a special career for specially good women who cared to surrender their whole powers to it, and not as

a duty incumbent on *all* of their sex, are considerations which do not appear to have struck him. A one-sided advocate, he is only anxious for the acceptance of his proposal, and in order that it may not be rejected on the score of novelty, he maintains that in Protestant England the female diaconate is already in actual existence. Startling are the instances by which he strives to establish his assertion. From time immemorial the chief nurses of St. Bartholomew's Hospital have been called "sisters"; the women who enjoy this title selected their employment as an industrial occupation, not as a religious career; they are under the direction of the physicians and surgeons, just like other nurses who are not styled "sisters"; in no way whatever are they servants of the Church; and yet their title is cautiously used by Mr. Ludlow as a fact which should lead us in thought to "the days of Romanism, when hospital nursing in England was the work of religious sisterhoods." So also he places amongst the "Deaconesses' Institutes and Protestant Sisterhoods in the nineteenth century" the Institution for Nursing Sisters which has its quarters in Devonshire Square, Bishopsgate. To give this establishment an ecclesiastical air the author calls it *Devonshire House*. A more unfair use was never made of the name and influence of a charitable institution; and as Mr. Ludlow's mention may be prejudicial to it in certain quarters, we will concisely state its history and object. In the sense in which Mr. Ludlow uses the term it is no more a sisterhood than the Home for Governesses in Harley Street is a nunnery, or than an Inn of Court is a monastery. The nurses make no special profession of religion, and are merely the very best nurses to be found in London. The Church has no control over them as a body; no man, either lay or clerical, has a voice in the government of the Institution. Solely to supply London with thoroughly respectable and efficient nurses, and for no other purpose, Mrs. Fry and a few ladies set up the "Home" in 1840; and the original purpose of the founders has been steadily kept in view. Before a candidate is accepted into the society certain ladies examine her testimonials of character, and thoroughly satisfy themselves of her moral and intellectual fitness for the vocation by which she proposes to earn her living. After acceptance, each new comer is kept at the "Home" on probation, being at the same time systematically educated for her business in the wards of an hospital. Her probationary and educational career at an end, the nurse is employed by the committee of the Institution, at wages of 20*l.* for the first three, and 25*l.* for all subsequent years. When she is not on duty in a sick family, she returns to the Home, where she has free quarters and entertainment. Each nurse is furnished with a suitable dress; and in old age, when she is past the power of working, she receives a pension, and the Home is still her residence. At the present time the Institution has a staff of some ninety nurses, who are thoroughly respectable and competent attendants; and for one guinea per week paid to the Institution any family afflicted with sickness can obtain the services of one of them. If Mrs. Camp be not a creature of the past, the Devonshire Square Institution has brought about such a state of things that no one in fairly prosperous circumstances is compelled to employ her. The directors of this admirable establishment accept contributions in order that they may be able to pension their worn-out nurses liberally, and may also send nurses to wait on the poor without charge; but in as far as its first object is concerned,—a supply of unexceptionable nurses for the public at proper market prices,—it is a self-supporting

institution and something more. The nurses are admirable nurses; but they avowedly attend the sick for the sake of an honest and useful livelihood, and not necessarily from any higher motive. How can the existence of this Institution be said to supply an argument in favour of Mr. Ludlow's proposal? The Church has no control over it. Its government is solely in the hands of a committee of ladies, who have no chaplain on their staff, not even a man for their secretary. And who are the ladies who for a quarter of a century have thus successfully managed its affairs, sending comforts to sick beds, and educating a perfect army of good nurses? They are ladies of society, with domestic ties and responsibilities; ladies who take their part in the graceful amusements and diversions of life. Perhaps, on second thoughts, Mr. Ludlow will think more favourably of the "dry schemes of ladies' committees" and "the casual labours of women otherwise engaged."

A Famous Forgery: being the Story of the Unfortunate Dr. Dodd. By Percy Fitzgerald. (Chapman & Hall.)

EXACTLY a hundred years ago, in the year 1765,—the year in which the Royal Assent was given to the American Stamp Act, and Mr. Williams stood in the pillory for republishing No. 45 of the *North Briton*, in which position, instead of being pelted, the spectators made a collection for him, which amounted to 200 guineas,—there was a clergyman in London, somewhat known to fame, and pushing further in that direction. He was six-and-thirty years of age, was a Lincolnshire parson's son, and had passed very creditably through Cambridge, with Parkhurst, of the 'Lexicon,' for friend and fellow. He took honours and the usual kisses allowed to be asked of all the pretty Cambridge girls by the twelve wranglers of the year. Dodd was one of the last twelve who enjoyed a privilege which was abolished from 1749. "The year 1750," he said, "will be remembered with grief by every Cambridge virgin and future wrangler."

Young Dodd had written satirical pamphlets, very small poetry and Latin class-books, and married a humble girl named Perkins, before he was two-and-twenty. Two years later he was ordained deacon, and West Ham had the first-fruits of his pastoral care as curate. He subsequently held therewith the lectureship of St. Olave, Hart Street.

Thenceforward Dodd began to be known. He became a Macaroni parson, fascinated all the female folly that was abroad in fine linen, preached syllabubs and published what he preached, was a loungeur at theatres, printed his 'Beauties of Shakspeare,' was a perpetual diner-out, daily violated the proprieties of life without having the moral perception to be aware of it, wrote a very free and easy novel, and became chaplain to the Magdalen, where he delivered sermons with very remarkable but not commendable texts, drew full houses, that is, chapels, and published one of his sermons, with "an elegant print of a young girl in her proper dress." The whole affair (shepherd, lambs, and fashionable sentimentalists who crowded the chapel) was a disgrace to common sense and Christian civilization.

The amount of literary work of every sort which he contrived to get through, editing, writing, translating, now attempting the drama, and anon tempting the serious with 'Dodd on Death,' now reviewing, it is said, his own sermons, and anon stigmatizing those of poor Sterne, was immense,—like his dissipation. He was "fashionable," but grave people were shy of him, and when

his friends introduced his name, *their* friends shook their heads and would have nothing to do with him. Nevertheless, his pertinacity obtained for him a royal chaplainship, and Chesterfield gave him his nephew for a pupil. But Dodd aspired to higher appointments. His brother-in-law, "Perkins, was always employed in carrying notes, messages—in every shape of importunity, to all sorts of great and influential persons—soliciting promotion to all manner of vacant livings: so much so, that the messenger, as he described it, often hardly escaped being kicked down stairs." The Rev. Mr. Dodd was running this course, and Perkins incurring this peril, exactly a hundred years ago.

From this period till Dodd rode to Tyburn and never returned, his career is too well known to need repetition. As a royal chaplain, his first great step was accomplished, but he was wanting in common sense, and gave "gay" parties in the very palace. He took in the ballast of D.D., but it could not serve him in the turbid water through which he loved to plunge his painted bark. He wrote sacred poetry, but very profane verses also. He became a censurer of the sins of other people, and was unconscious of his own. He was a slave at some labours, and yet sank into luxury with the delicious resignation of the philosopher in Marmontel. He showed his Magdalens how they had erred, and tempted others to go the same way. He kept a whole congregation, of a morning, drowned in tears, or suffocated them in their own sighs; and he killed trusty friends, of an evening, with his comic song on Adam and Eve. To him, there would have been nothing incongruous, after a Good Friday sermon, to have gone to the playhouse rehearsal. His moral vision was all askew; it squinted persistently, and the hangman alone cured him of this strabismus. He had friends, as such persons always have, but they could not drag the Doctor with them into a society which to him would have been Paradise. That society shook its head more persistently than ever when his name was mentioned, and declined brotherhood even with a man who preached at Court. Dodd was prominent at City feasts, and had aristocratic pupils who used to accompany him to masquerades.

Yet he lived "like a gentleman," and bore a consequent Pelion upon Ossa of debt with a fine-gentlemanly equanimity. He laboured in his vocation too, and sought to increase his means by building a "proprietary chapel," where the "proprieties" were all on the surface; and he tried to bribe a Chancellor's lady into getting him nominated to a valuable West-end living. This was the block over which he stumbled, and went thence headlong into the abyss. He was deprived of his chaplainship, and people then began to kindly sum up his offences. In the London streets, he had "rustled in silk"; at some French races, he had blazed away in the dress of a *mousquetaire* and the company of a *grisette*. He had lodged up at Hampstead, but certainly not with Mrs. Dodd. His whole system of life had brought him to ruin, and his very sermon for the abolition of capital punishments reminded the general public that the fellow deserved hanging; but the idle thought would have shocked that very public, if they had conceived the idea of its becoming a reality. If Walpole's insinuation be true, that he pocketed nine hundred pounds out of a thousand intrusted to him by "the noble pupil whose chaplain he was," to present to a "lady," he deserved the impending doom more for that than for the fatal act which followed. To save his "respectability," Doctor Dodd drew up a bond for 4,200*l.*, forged Lord Chesterfield's name to it, and got it discounted, on the strength of a forged letter purporting to be

written by Lord Chesterfield himself! Then came the discovery, the disavowal by his old pupil Lord Chesterfield, the disgrace, the trial, the condemnation, the fierce struggle, creditable to the humanity of all concerned, to save him from the horrible gallows, and the death there; with some lurking hope, it is said, instilled into his mind by a foolish friend, that arrangements had been made to insure his recovery, which he was recommended to further by not struggling after the cart should slide away from under him!

Between the trial and the execution all seems chaos. There was the wretched fashionable preacher, himself, exhibiting such extremes of character that we successively see in him a sublime penitent and a sorry rogue. Dignified resignation and abject despair alternate in him. He is, at one moment, with his face turned to the crystal barriers of heaven, acknowledging his sins, asking forgiveness, and declaring his preference of passing thitherward, even by the way he must take, to tarrying longer in this abominable world. Anon he sends for Woodfall, to ask him to recommend the comedy 'Sir Roger de Coverley,' which he had finished in Newgate, to the managers! he who had had "delicacy" enough to withdraw his tragedy, 'The Syracusan,' when he remembered he was an ordained clergyman. While the palace was besieged by cries for "mercy," and as many rash fools as wise Christians beset him in Newgate, Horne Tooke made jokes on the friends who were striving to save the Macaroni Parson from the halter. A bishop pleasantly remarked that "if Dr. Dodd suffered for this forgery, he would be hanged for the smallest of his sins"; and the pious Romaine, on being asked if he believed that Dodd was a true penitent, expressed a hope in the affirmative, but added: "There is a great difference between saying and feeling, 'God be merciful to me, a sinner!'"

Amid all the obloquy or contempt which followed Dodd from the bar to the cell, and from thence to the gallows, there is one bright spot in the person of the Rev. Weedon Butler. This honest clergyman literally clung to Dodd, from first to last, though he had no share in his way of life, only the greatest share in what passed for Dodd's literary labours. He had been the Doctor's amanuensis, journeyman, drudge. He was all this willingly; and, in all probability, it was because he was only with his patron, or master, in hours of study, literary toil, or church-service that he never wavered in his respect for Dodd, in estimation of his character, or in affection for the man, as he knew him. Through good report and evil report, Weedon Butler's loyalty to one whom he considered, in some sort, as a benefactor, never faltered. He was at Dodd's side during his first agony, during each successive stage of agony, down to the death, and beyond it. On the night of the execution, after the attempt to resuscitate the poor dead wretch had failed, Weedon Butler carried the body down to Cowley, inscribed a name over the grave into which he put it, and often visited it afterwards, in token of an abiding love. This one good man, Weedon Butler, is here well rescued from oblivion by Mr. Fitzgerald. Let us add, that one good woman (Mrs. Dodd) has had reparation at his hands. That arch-ruffian, Foote, blasted her character on the stage; that arch-scandalmonger, Walpole, has treated her as roughly as, with better grounds, he has done her husband, and writers of "stories" have fallen, unconsciously, into the same mistaken path. *She*, perhaps, was the only person who believed that the execution of Dr. Dodd was a judicial murder. It was a hard

thing, no doubt, to hang a man for a forgery by which nobody suffered much injury; but there was hung with him a poor boy of some eighteen years old, for robbing a man of half-a-guinea! And this poor lad rode to Tyburn in a cart (behind the carriage which conveyed Dr. Dodd,) with his head lying on his old father's bosom, who clasped it in a terrible despair. Of the incidents of that dreadful day, the author, who in building up this biography has generally consulted every source of information that is open to an inquirer, has only, so far as we can judge, overlooked the account given by the Abbé Cayer ('Nouvelles Observations sur l'Angleterre,' 1779,) who was an eye-witness of the execution. Of the fashionable and worldly man hanged with that unhappy boy, son of the unhappier old man who grasped him to his heart, till the lad was taken from his unconscious arms—of the "Macaroni Parson," the world of to-day would probably have known nothing, but for his death. He has become what he ever longed for, "famous." Dr. Dodd was hanged up, for rascality which has given him notoriety; and, if his spirit be not chastened of the world's influences, we may be assured that among its opinions is, that it is better to be hanged and be talked of, than quietly to shuffle off this mortal coil and be consigned to oblivion.

William Shakespeare. By His Eminence Cardinal Wiseman. (Hurst & Blackett.)

The Last Illness of His Eminence Cardinal Wiseman. By John Morris. (Burns & Co.)

SOME fifteen months ago, while there was still a vague hope that men of letters might agree upon a common method of celebrating Shakespeare's three hundredth birthday, Cardinal Wiseman very kindly offered to deliver a lecture on the poet, as his contribution to the celebration. This proposal was gladly accepted by the Committee; but the strong differences of opinion which manifested themselves in the Committee the very instant that a practical question came up—the question of site—caused the lecture to be deferred. Then the Cardinal fell into sickness, the 23rd of April passed by, and the matter was indefinitely postponed. But Cardinal Wiseman had begun to frame his ideas with language, and when the Secretary of the Royal Institution invited him to deliver a lecture on any subject in Albemarle Street, he named "Shakespeare."

The lecture was not to be delivered, or indeed prepared for delivery. The day came and went, but the author lay on his bed of death; busy, almost to the last, with his great theme, but unable to complete it, even in outline. What remains of the plan is very imperfect, and will be read, less for the sake of Shakespeare than for the sake of Wiseman.

The chief point of interest in this fragment is the reasoning by which a Roman Cardinal convinced himself that he could usefully address an English audience on such a poet. He had never seen Shakespeare played. He was aware that Shakespeare is beyond all other writers a writer for the stage. He felt the necessity of scenery, action, movement, elocution, for any adequate understanding of the dramas on which he was to speak. All these things he confesses. There were other things which he did not speak of, but which tended greatly to disqualify him as a lecturer. He was not well read in Shakespearean literature—a branch of learning by itself, and having its own rules, traditions and hierophants. He scarcely knew the commentators by name. It is doubtful whether he knew what Germany has done for Shakespeare; and when he began to compose

his lecture he had to send for the very commonest books.

This being the state of things, it occurred to Cardinal Wiseman to make this unfamiliarity with the Shakespearean drama his claim to a hearing. And of course he makes this plea with a good deal of art, and in one of his best passages. As a bit of autobiography, this picture of the young priest reading the poet in his Italian convent will always find a place in the Cardinal's biographies:—

"Is it not something to have approached this wonderful man, and to have communed with him in silence and in solitude, face to face, alone with him alone; to have read and studied and meditated on him in early youth, without gloss or commentary, or preface or glossary? For such was my good or evil fortune; not during the still hours of night, but during that stiller portion of an Italian afternoon, when silence is deeper than in the night, under a bright and sultry sun, when all are at rest, all around you hushed to the very footsteps in a well-peopled house, except the unquelled murmuring of a fountain beneath orange trees, which mingled thus the most delicate of fragrance with the most soothing of sounds, both stealing together through the half-closed windows of wide and lofty corridors. Is there not more of that reverence and that relish which constitute the classical taste to be derived from the concentration of thought and feelings which the perusal of the simple unmarred and unoverlaid text procures; when you can ponder on a verse, can linger over a word, can repeat mentally and even orally with your own deliberation and your own emphasis, whenever dignity, beauty, or wisdom invite you to pause, or compel you to ruminate?"

The Cardinal was not quite satisfied with his own query, and he therefore put another, the logic of which is not very clear:—

"In fact, were you desired to give your judgment on the refreshing water of a pure fountain, you would not care to taste it from a richly jewelled and delicately-chased cup; you would not consent to have it mingled with the choicest wine, nor flavoured by a single drop of the most exquisite essence; you would not have it chilled with ice, or gently tempered by warmth. No, you would choose the most transparent crystal vessel, however homely; you would fill it at the very cleft of the rock from which it bubbles fresh and bright, and drink it yet sparkling, and beading with its own air-pearls the walls of the goblet. Nay, is not an opposite course that which the poet himself censures as 'wasteful, ridiculous excess'?"

To gild refined gold, to paint the lily:
To throw a perfume on the violet."

That Cardinal Wiseman ranks Shakespeare very highly will be assumed by all readers. In fact, he classes him with Homer and Dante in height of genius and in power with mankind. He puts a question and gives the answer to it:—

"Is he so securely placed upon his pedestal that a rival may not one day thrust him from it?—is he so secure upon his throne that a rebel may not usurp it? To these interrogations I answer unhesitatingly—Yes. In the first place, there have only been two poets in the world before Shakespeare who have attained the same position with him. Each came at the moment which closed the volume of the period past and opened that of a new epoch. Of what preceded Homer we can know but little; the songs by bards or rhapsodists had, no doubt, preceded him, and prepared the way for the first and greatest epic. This, it is acknowledged, has never been surpassed; it became the standard of language, the steadfast rule of versification, and the model of poetical composition. His supremacy, once attained, was shaken by no competition; it was as well assured after a hundred years as it has been by thousands. Dante again stood between the remnants of the old Roman civilization and the construction of a new and Christian system of arts and letters. He, too, consolidated the floating fragments of an indefinite language, and with them built and thence himself fitted and adorned that

stately vessel which bears him through all the regions of life and of death, of glory, of trial, and of perdition. A word found in Dante is classical to the Italian ear; a form, however strange in grammar, traced to him, is considered justifiable if used by any modern sonneteer. He holds the place in his own country which Shakespeare does in ours; not only is his *terza rima* considered inimitable, but the concentration of brilliant imagery in our words, the flashes of his great thoughts and the copious variety of his learning, marvellous in his age, make his volume be to this day the delight of every refined intelligence and every polished mind in Italy. And he, too, like Homer, notwithstanding the magnificent poets who succeeded him, has never for a moment lost that fascination which he alone exercises over the domain of Italian poetry. He was as much its ruler in his own age as he is in the present. In like manner the two centuries and more which have elapsed since Shakespeare's death have as completely confirmed him in his legitimate command as the same period did his two only real predecessors. No one can possibly either be placed in a similar position, or come up to his great qualities, except at the expense of the destruction of our present civilization, the annihilation of its past traditions, the resolution of our language into jargon, and its regeneration, by a new birth, into something 'more rich and strange' than the powerful idiom which so splendidly combines the Saxon and the Norman elements. Should such a devastation and reconstruction take place, whether they come from New Zealand or from Siberia, then there may spring up the poet of that time and condition who may be the fourth in that great series of unrivalled bards, but will no more interfere with his predecessor's rights than Dante or Shakespeare does with those of Homer."

It is not very satisfactory to find that Cardinal Wiseman's canons were so far elastic as to admit Rowe into the list of great dramatic writers. Indeed, a critic scarcely knows what to make of such a passage as this:—

"Milton, and Dryden, and Addison, and Rowe have given us specimens of high dramatic writing of no mean quality; others as well, and even these have written much and nobly, in lofty as in familiar verse; yet not one has the public judgment of the nation placed on a level with him."

We may repeat, in conclusion, our previous verdict—that this book will find its audience, not among Shakespeare scholars so much as among Wiseman's friends.

The second pamphlet named above is composed by one of those friends, a "Canon Penitentiary of Westminster." It is a very minute and painful account of the Cardinal's last illness, the tone of which is singularly foreign to English habits and modes of thought. Such details, if related of an ordinary gentleman, cleric or lay, would be considered highly obtrusive. We refrain from saying more.

The Camel: its Anatomy, Proportions and Paces. By Elijah Walton. (Day & Son.)

THIS is essentially an artist's book. The anatomy is confined to those details which affect the positions, the postures, the progression and the expression of the animal; and on these points it may truly be said to be exhaustive. That such illustrations of any of the more remarkable animals which are likely to become frequently the subject of the pencil must be highly useful, there can be no doubt. We remember to have seen formerly a manuscript of considerable extent by Stubbs, the animal painter, illustrated by most carefully-drawn figures of three animals of different classes, in attitudes as nearly corresponding with each other as their different forms would allow, exhibiting the skeleton and the different layers of muscles in man, the tiger and the common fowl; and the conception was as practical as the execution was spirited and correct. In the

work before us we have no such opportunities of comparison of the single subject with other animals; but the monograph, as illustrating the general form, the postures, the paces and the expression of the isolated species, the anatomy, in short, of form, restricted as we have before mentioned, is not only as extensive and varied as can possibly be required, but drawn with extraordinary accuracy and with great power.

We have said that the work is essentially restricted to the use of the artist. The naturalist or the anatomist who should place this superb volume before him in the expectation of finding therein descriptions of the internal organization, as the comprehensive terms of the title-page would appear to imply, would be disappointed; but to the artist, who desires to study those structures on which pictorial expression and effect depend, or desires to render his delineations of this picturesque creature accurate, the work will be of great value.

The author had sufficient opportunities of making himself acquainted with all the points of interest in the habits and form of the camel which could be required in the most varied pictorial treatment of the subject. He informs us that "the original drawings were made in the East during the years 1862-4, and a large number of them whilst he was encamped in the Desert in the neighbourhood of Cairo." Here not only the structure but the life of the animal engaged his attention; and the account of the different conformation and habits of the two closely allied varieties form the subject of a too brief introduction.—

"The camel and the dromedary may be studied to the greatest advantage in Egypt, Arabia and part of Asia Minor. In those countries there is no animal so useful as the camel, and nowhere is there a more beautiful object than the dromedary, when saddled and covered with its fantastic trappings. The latter is not a creature with two humps, such as the Bactrian camel is supposed to be, but an animal of the same kind as the camel, of more slender proportions, and exclusively used for riding. The camel, on the contrary, is a large and powerful creature, used for carrying heavy burdens. The dromedary may be appropriately compared to the race-horse, the camel to the draught-horse. * * The most beautiful dromedaries belong generally to the pashas and men of wealth. They are then well fed and kept thoroughly clean, and they have been known to run from sunrise to sunset, with little or no rest. * * Draught-camels are frequently joined together in a line, the head of one being attached to the tail of the one before it. Twenty or more thus joined together may often be seen crossing the desert, laden with merchandise and other burdens. The time for herding camels is in the months of February and March. During this season they are both vicious and dangerous, biting even their own masters, and not letting go their hold unless some one is at hand to beat them off."

A remarkable instance of this ferocity occurred within the knowledge of a friend of our own: a camel being irritated by a by-stander seized him by the arm, and continued shaking him with such extreme violence that the limb was torn off at the shoulder-joint.

We conclude this notice of a very beautiful book by calling our readers' attention to the remarkable spirit of the frontispiece, which, in fact, constitutes a beautiful picture in outline. We would also particularize plates 56, 57, 58, 78 and 82, as rare examples of combined accuracy of drawing and force of expression. The work is dedicated to Prof. Owen, a compliment as much deserved by his talent as an artist as by his unrivalled anatomical knowledge.

Life of Michael Angelo. By Herman Grimm. Translated by F. E. Bunnell. 2 vols. (Smith, Elder & Co.)

OFFERSE, confused, discursive and rhetorical, this book is one of the hardest to read we know. To a man who knows nothing of the history of Italy in particular, and that of Europe in general, during the centuries which preceded the decline of Art in Italy—for the author does not by any means confine himself to the period of Michael Angelo and his predecessors—it will impart almost all that is even remotely connected with Buonarrotti. The reader who reaches the end of these volumes is either a dull or an indomitable person. To such an extent is the writer's discursive habit indulged, that we felt thankful when, at mentioning Chiusi (Clusium), he avoided a history of Etruria. Fortunately, there are few educated persons ignorant of this special province of universal history which the author has occupied, and we cannot say that this small number will get clear ideas of its extent and peculiarities from the book now before us. One thing Herr Grimm has spared us—a long discourse on that bloodless subject, the Neo-Platonism of the sixteenth century. Unless we have wholly mistaken the character of Buonarrotti, his share in this fantastic and affected business was small. Readers who remember Roscoe's 'Lives' will be grateful for the brevity referred to. Taken by themselves, however, several of these discursions are vigorously performed. This is peculiarly the case when they are less remote than usual from the main point—as, e.g., that which relates to the "revival" under Savonarola: a movement which appears to have been far more effectual with regard to Michael Angelo than that of the Neo-Platonists.

Apart from this literary shortcoming, the thing which strikes the reader with most regret on abandoning the perusal of Herr Grimm's book is a deficiency of critical power in matters of Art. It is not to be questioned that the writer appreciates Michael Angelo rather as a popular hero than, as the sculptor would desire, according to the severe and inflexible canons of Art.

The writer who does not appreciate the primary canons of design, and cannot recognize the boundaries between the provinces of the great arts, has no business to deal with them. That the author is in this unfortunate condition appears by what he says about the first and second gates of the Baptistery at Pisa by Ghiberti. He decidedly prefers the latter to the former; whereas, had he been versed in the laws he illustrates, he would have pronounced contrariwise, because those canons are, to a certain extent, obeyed in the earlier work, but in the latter set at defiance. This is without prejudice to the beauty and many admirable qualities of those celebrated examples of pictorial sculpture.

What Ghiberti did not learn from the great antiques was precisely that pictorial manner of treating bas-reliefs for which Herr Grimm applauds him, and on account of the exaggeration of which, in the latest of his works, he prefers it to that which went before from his hands, and which violates, in a less degree, the canons that the severe and strictly logical genius of the Greeks, the Egyptians, and, when at their best, the Etruscans laid down, and followed through centuries of practice.

The reader who cares for a familiar exposition of the nature of our author's error in this matter—an error which has prevented him from departing from the beaten track with regard to Michael Angelo, and renders his descriptions of that marvellous genius's great works mere echoes

of applause—may turn to that most glorious of Greek bas-reliefs, the Panathenaic frieze, now in the British Museum,—to its neighbour, the Phigaleian frieze, to any antique gem, and even to the tomb of the Countess Beatrice itself: this last has been frequently engraved—e. g., in Mr. Harford's 'Life of Michael Angelo,' which is said to have inspired Nicola Pisano, and done so much for the revivification of Italian sculpture. This carving, although by no means dating from the prime of antique Art, but rather from the period of the Antonines, is extremely beautiful; it represents the tale of Phædra and Hippolytus in moderately high relief, and in style hardly approaches the pictorial manner of Ghiberti, but is much nearer to the true sculptural treatment of Grecian Art. Carved upon a sarcophagus, it was originally outside the Duomo at Pisa, adopted as a grave-chest for Beatrice, mother of the Countess Matilda, and placed within the cathedral; it was ultimately deposited in the Campo Santo, where it now is. It was before the eyes of Ghiberti while his gates were being wrought. It was the most noteworthy antique in Pisa; yet we do not find in it that pictorial manner which uncritical writers declare the sculptor borrowed from the antique. No approach to it appears in fine Greek work. The barbarians and Assyrians did, indeed, carve in the pictorial fashion; but such are not the people whom we are accustomed to comprehend under the glorious style of "antique sculptors." Let not the untechnical reader imagine that to this matter are applicable the partially true sayings that "Genius is superior to rules," or that "Genius begins where rules end." It is not so easily disposable. These canons are essential conditions of design; they dictate the wise application of genius, and are no more to be called shackles than the rails upon which a locomotive speeds on its journey can be styled impediments. They constitute the economics of Art, and are far above what are commonly entitled "rules"—such as those which inculcate the pyramidal or the serpentine forms of composition. These are properly "rules"; it is these that genius transcends. It would be supererogation to deal with this book on higher and broader technical grounds than the above. Why the Egyptians and Greeks wrought as they did need not here be told.

Although writing of Italian sculptural Art, with especial regard to its "pictorial" development, the author has omitted even to name Orcagna, the Florentine, who was architect, painter, goldsmith and sculptor, and wrought the Tabernacle of Or San Michele, a work which, keeping just within the margin of the law, really illustrates the progress of pictorial sculpture in relief in Italy.

We might have profited by the studies of so diligent a person as Herr Grimm to learn what he believed about Art in the culmination of its technical power in the hands of the most famous men. He might have told us it was hopeful long after Savonarola's burning of what seemed blasphemous and erotic productions, but which were probably chaste in comparison with those made when the story of Leda—without any allegorical disguise—was wrought on the doors of the Church of St. Peter, when Raphael wrote amorous verses, not in a furtive way, but upon the studies for so superb and grave a work of Art as the 'Disputa'; and, finally, while the great "patron" dared to hold what he assumed to be the awful penalty of excommunication over the head of a recalcitrant artist who would not finish his tomb. He does not scruple to accept that version of the story of the sale of the statue of Cupid to the Cardinal San

Giorgio, which reports Michael Angelo as a maker of false antiques. So far he does not make out his subject to be a hero: we think another method of treating the story of Buonarroti's desertion of Piero de' Medici for the Bentivoglii at Bologna would have shown how slight were the claims of Piero upon the sculptor. Something of the same sort may make fair the honour of the sculptor on the former point, which is related by some of his biographers with a placidity unworthy of the transaction, as reported by them.

This book has excellencies as well as faults; if not technically valuable and philosophical in treatment, those shortcomings are not novelties in lives of Michael Angelo; if it is operose, the labours which have produced that characteristic have at least been conscientiously made.

Journeys of a Critic through Life and Books: The East—[Voyages d'un Critique à Travers la Vie et les Livres, par Philartète Chasles. Orient]. (Paris, Didier & Co.)

BRIGHTLY, if not with justice, it has been observed that "no Frenchman, except a very few in Paris who know more than anybody in the world, knows anything about anything." Of these very few almost omniscient Parisians M. Philartète Chasles is one. In the course of a long and laborious literary career he has bravely persevered in study, whilst his pen has fearlessly proclaimed his convictions regarding the many and widely different topics that have come within the range of his intellectual sympathies. That such a man should be misunderstood by less enlightened and less learned French writers is no matter for surprise; that rivals jealous of a well-deserved fame should whisper that his opinions and erudition are taken without acknowledgment from the works of English and German scholars, is a fact for which those who are familiar with Paris and the spiteful tattle of her cliques will readily account; but to many Englishmen, case-hardened against detraction and superciliously indifferent to calumny, it will appear less natural that M. Chasles should trouble himself about the buzz of envy, and care to defend himself against charges to which no impartial and competent judge will give a moment's credit. Is it greater disdain for the opinion of the crowd, or greater confidence in the general intelligence and justice of mankind, that makes an Englishman so much less sensitive than a Frenchman to malignant criticism,—so much less ready to reply when his honour is assailed by slander? We should have been better pleased had the author of this scholarly treatise on the influence of Western thought upon Eastern life decided to leave his ungenerous adversaries without reply and without notice; but as he has seen fit to appeal for protection to foreign criticism, with no uncertain voice we proclaim our respect for him, as an indefatigable student and an original thinker. Of his present essay, a considerable portion has an especial interest for English readers. Tracing the influence of European energy and civilization upon Asiatic thought and history from the days of Hector to the time of Havelock and Campbell, M. Chasles necessarily devotes a considerable space to our policy and action in the East. That he wrongs us in no particular we will not say; but the twenty-seven chapters on Anglo-India and the Sepoy Insurrection give a more just and thoroughly philosophic statement of British influence in the East than any which has hitherto come under our notice from a French pen. Of his objections to our system some are imaginary, and some trivial. That the rulers hold themselves disdainfully aloof from conquered people; that the former have relied too much on physical force and too little on moral influence; and that the latter need a sympathetic as well as strong government, are facts about which there can be no dispute. But surely the censor is wrong in blaming English residents in India for surrounding themselves as far as possible with the pleasures of their native land. If our countrywomen like to sing Scotch airs and Moore's Irish melodies in the country

of the stranger, what sound argument can be advanced against such natural and wholesome recreation? In terms of regret M. Chasles tells how the Anglo-Indians lay out their gardens as far as possible on English models, drink tea from English cups, eat English viands, and fill their houses with London pianos and furniture of English make. We are unable to see how their conduct in these matters is reprehensible. Under similar circumstances, Frenchmen would do likewise. Again, M. Chasles accuses us of dealing with India after the fashion of mere utilitarians, disdaining the fine and subtle theories of statecraft. We have been shrewd merchants rather than philosophers, politicians of a humble rather than statesmen of the highest sort. In this charge there is much truth; and we plead guilty in a tone of self-satisfaction rather than of penitence. In spite of many errors and some crimes, our Indian rule has been beneficial to the native populations as well as ourselves, and it has brought about a state of things in which the Eastern races have a brighter prospect than any they ever before enjoyed. Having brought vast and antagonistic nations into one family, it is rapidly enriching them with the arts of a higher civilization. Thus much M. Chasles admits. Blaming us frankly, but not bitterly, for past shortcomings, he gives a glowing picture of the improvements which recent years have witnessed in British India. "Even while I write," he observes in his concluding chapter, "that is to say, some years after the commencement of this essay, new roads traverse regions hitherto the most unmanageable, tea and cotton are under cultivation, watercourses fertilize vast plains formerly scorched and reduced to famine." Of the influence of the steam-locomotive, as a moral reformer no less than as an agent for commercial convenience, M. Chasles speaks with confidence and fervour. On these questions it is pleasant to receive the opinions of a Frenchman who is generous in his praise, frank in his censure, and thoroughly conscientious in both.

NEW NOVELS.

Captain Herbert: a Sea Story. 3 vols. (Chapman & Hall.)

THIS is a quaint story, curious, old and rambling, which takes us back very nearly a century, and plunges us into the midst of brocade and buckskin. We hear rumours of the American War of Independence, of Ligonier's Light Horse, of Lord George Gordon's Riots, of the first performance of 'The School for Scandal,' of the Dutch Colony at the Cape, of Sir George Rodney's aspirations after a new manoeuvre in naval tactics, and of Sir Charles Douglas and Mr. John Clerk of Eldin, who are held by some writers to share the glory of the discovery. There is something fascinating in this species of retrospective transmigration; but in other respects the book can scarcely be said to possess any great attractions. The personages are numerous and varied, but not very agreeable or interesting; the events are often surprising, such, indeed, as an experienced writer might have made much of; but the Author of 'Captain Herbert,' while somewhat too calm and monotonous in ordinary narrative, grows so excited when he comes to a crisis that he smothers the incident he would relate in a mass of unintelligible verbiage. He has the failing, also, of leaving his ideas in a half-developed state, and his characters unsatisfactorily disposed of. We cannot see very clearly what Etherge, the villain of the piece, is driving at all the time; and his so-called attempt at abduction of the heroine appears, in fact, to be a voluntary elopement, which, upon the whole, might perhaps as well have been left uninterrupted. A young lady who is ready to elope with Mr. Etherge in one page can scarcely be a fit bride for the chivalrous Sir Richard Herbert in the next. It is clear from the vigour, descriptive power and occasional humour of the author, that he is capable of better things; indeed, the present work would be far from unsatisfactory if it could be shorn of superfluous matter in some parts, and furnished with rather more lucid explanations in others.

The Notting Hill Mystery. Compiled by Charles Felix. From the Papers of the late R. Henderson, Esq. (Saunders, Otley & Co.)

A tale, the interest of which altogether depends on the discovery of a particular secret, must necessarily be a failure, unless the author, at the outset, clearly sets forth the problem which readers are invited to solve. Mr. Charles Felix has neglected to do this, and consequently his own purpose is the grand mystery of his volume. A lawyer, accustomed to the labour of building up a story from statements and admissions hidden in a mass of ill-arranged and incongruous papers, may find in the author's pages the vague outline of a story that artistic manipulation might convert into a readable novel; but to less acute and less laborious readers, 'The Notting Hill Mystery' will prove an inexplicable tangle of words, and nothing more. No attempt is made to give human interest to the characters, the author's ingenuity being concentrated on elaborating his mystery, and keeping it out of sight. It is a comfort to know that the fabricator of the puzzle confesses his inability either to pull it to pieces or put it together. The imaginary investigator of the mysterious facts observes: "In reviewing the whole facts, and more especially the series of remarkable coincidences of dates, &c., to which I beg to direct your most particular attention, two alternatives present themselves. In the first, we must altogether ignore a chain of circumstantial evidence so complete and close-fitting, as it seems almost impossible to disregard; in the second, we are inevitably led to a conclusion so at variance with all the most firmly established laws of Nature, as it seems almost equally impossible to accept." Such is the style of the greater part of the story. In his anxiety to reproduce some of the mannerisms of 'The Woman in White,' Mr. Felix has lost sight of his master's finer artistic qualities.

Grace Clifford: a Novel. By H. Bouverie Pigott. 3 vols. (Maxwell & Co.)

THIS is an easy, natural story, made up principally of incidents of family history such as any of us may have met with in our own experience. The characters, too, are, for the most part, fashioned after ordinary types, and every reader will remember a pompous Mr. Douglas and a gentle Mrs. Douglas in his own circle of acquaintance. Mr. Douglas is a gentleman of considerable landed property, perfectly well-meaning and respectable, but gifted with that head-of-the-family kind of obtuseness which an income of 10,000*l.* a year is said to generate or increase. His principal estate at Stedleigh, derived from his first wife, is settled on his daughter Marion; while a smaller property, called the Grange, is all that is to go to his son Archibald. This circumstance naturally gives him some anxiety, and he is desirous that Archibald may marry Helen, the golden-haired heiress of the barren acres possessed by the patriarchal Douglas in Scotland. By such an arrangement, if he cannot make his son rich, he will at any rate make him the chief of his clan, and thus ambition, if not cupidity, will be satisfied. Unfortunately for the success of this plan, the person most interested in it, namely, young Archibald himself, has cast his eye on Miss Grace Clifford, whose bright presence has often attracted his steps to Stedleigh Parsonage. He has not as yet made up his mind, and Grace is quite in the dark as to the state of his feelings, so that a little flirtation with his cousin Helen seems perfectly natural, and the paternal views seem in a fair way of being carried out. Suddenly, however, the aspect of affairs is changed by Helen herself, who darts down like a beautiful but highly explosive shell, and scatters the whole card-castle of the old schemer to the winds. This she effects by forcibly carrying off and marrying Marion's lover, a process which, of course, incapacitates her for any other matrimonial plans that may be in contemplation. Disappointed in his dearest hopes, vanquished by a younger man in a desperate contest for a seat in Parliament, and generally disgusted with himself and with the world, Mr. Douglas yields to the decrees of destiny, and dies off quietly; after which the young people are married, and all ends about as well as can be expected. The story

thus briefly described has the merit of being free from vulgarity and false excitement, and it is sufficient to serve as a framework for the various characters.

Nelly Nowlan; and other Stories. By Mrs. S. C. Hall. (Nelson & Sons.)

THE chief story of this collection sets forth the experiences of an Irish girl who migrates from Ireland to England, and seeks employment in Saxon homes. The earlier part of this tale is realistic, and recalls the truth and pathos of the author's sketches of "Irish Character"; but the later portion deals with the love-affairs of Nelly Nowlan's employers in the style of an inferior school of romance-writers. The beginning promises well; but its conclusion is a disappointment. In her preface Mrs. Hall observes, "A great and most blessed change has taken place in reference to the disposition of England towards Ireland—as regards the feeling of the people of the one country for the people of the other. I have not now to combat against that miserable prejudice which received its worst exemplification in the columns of the leading newspaper—telling us, daily, that when the English sought domestic servants, they considered it expedient to append the warning, 'No Irish need apply.' Such lamentable proofs of ignorance are now very rare. In England good servants are appreciated, no matter whence they come; and the many valuable qualities of the Irish—their faithfulness, their honesty, their intelligence, their docility, their attachment—are accepted as ample 'sets off' against certain disadvantages under which they still labour: these are chiefly want of order and neatness—faults that are, I hope and believe, rapidly disappearing under the influence of education and good example." Coming from the pen of an Irishwoman who has written much and well about Ireland, and lived many years in England, this sentence is startling. Its errors of fact are not less noticeable than its errors of opinion and of inference. It is not true that the feeling against such Irish servants as seek employment in English families in London is rapidly disappearing. It is not true that this feeling either is or was a "miserable prejudice," and a "lamentable proof of ignorance." On the contrary, it was the result of wide and careful observation; and instead of being an affair of the past, certain almost universal qualities of the very lowest Irish keep the feeling alive at the present time. Newspapers continue to announce "No Irish need apply"; and at offices for the registration of servants English ladies very generally request that no Irish applicants for employment should be sent to their houses. Are the advertisements merely expressions of national prejudice? Is this precaution of English ladies a mistake? By no means. The best London-Irish servants, the intelligent and serviceable of Nelly Nowlan's sort, seek and obtain service in the prosperous London-Irish families. National sympathy—we will not imitate Mrs. Hall, and call it national *prejudice*—causes these superior Irish domestics to prefer Irish to "Saxon" mistresses; and they are content to work in a Celtic household for half the sum which they could obtain for half the labour in an English family. Consequently the Irish girls who offer themselves as cooks, housemaids, nurses, maids-of-all-work, to London-English ladies are the rejected of their own race,—the outcasts of their peculiar people. In most cases, they are ill-mannered, ill-conditioned, untaught sluts. It is ridiculous to speak of them as remarkable for "faithfulness, honesty, intelligence, docility, attachment." As for faithfulness, they are seldom faithful to any one but the priest and the "ould country." English servants are certainly quite as honest. Intelligence does not characterize the uneducated and ill-fed Irish as a class, any more than it characterizes untaught and half-starved English people. Religious and national influences combine to make the Irish servant slow to attach herself to an English and Protestant employer. As for docility, the word becomes ridiculous when it is applied to the raw, wild London-Irish maid-of-all-work. Reprove her mildly in the parlour, and she spends the next five hours howling like a maniac in the kitchen;

tell her that she may not leave your house without permission, and she retorts by breaking a window and then dashing her head against the nearest wall. Mrs. Hall says: "In England good servants are appreciated, no matter whence they come." By all means let Mrs. Hall make her humble countrywomen understand this fact; but, in the name of consistency as well as justice, by the goodwill which she bears to the Irish poor not less than by the kindness which she necessarily feels for the land of her adoption, we entreat her not to instruct Irish servant-girls that no consideration higher than prejudice and removed from ignorance causes English ladies to think twice before they hire them.

Captain Masters's Children: a Novel. By Thomas Hood. 3 vols. (Low & Co.)

'Captain Masters's Children' (reprinted from a cheap serial) is a vague, unartistic tale, in no respect worthy of an author who can write so pleasantly as Mr. Hood. The characters are unreal and shadowy; and throughout the volumes there is a want of coherency, truth, and commendable purpose. It is no easy task to get hold of the story; and when it has been mastered, the narrative gives pain rather than satisfaction. The hero of the book is a selfish, dishonest, dissolute young man, who on no occasion betrays a gleam of generous feeling. This missing heir to large property, William Jutsum, is a sneak, thief, and profligate of the most contemptible sort; and when towards the close of the third volume he deserts a loving wife, and flies to America with a woman of infamous character and habits, Mr. Hood coolly observes, "Yes! He has fled and left her! Are you surprised, my dear reader? There is nothing strange in it. A man will, at times, turn away from pure happiness and honourable love to such disgrace and ruin as this. There is no accounting for it, but it is true nevertheless. When I found Lucy exercising her lures to recall him, I felt this would be the end. There is something so fatally attractive about a step like this, though we may not be able to understand why. But then, if you and I do not fly through candles and singe our wings, we know for a fact that moths will do so. It is natural history." This story is probably an early work, and Mr. Hood should have resisted the counsels of those who desired him to reprint it.

NEW POETRY.

The Gold Mine, and other Poems. By Harriett Eliza Hunter. (Hurst & Blackett.)

The Day-Star Prophet. By Mrs. Alfred Allnutt. (Hurst & Blackett.)

Arno's Waters, and other Poems. By Frances Jane Forsyth. (Saunders, Otley & Co.)

FOR unvarying luxuriance there are certainly no crops like those of respectable verse—we mean verse which, although not without merit, never reaches originality. All periods seem favourable to its growth; it flourishes in drought or in rain, in the calmness or in the strife of the moral atmosphere. Striking events, which arrest other forms of productiveness, minister to this special form. Wars, Prussian or Indian, International Exhibitions, the loss of the good Prince who founded them, are occurrences, for instance, which have made most workers pause in their labours, and divided their thoughts with their personal interests. To the genius of commonplace, however, occasions of national grief or rejoicing offer no such interruption. On the contrary, as several pieces in the books before us show, they increase its activity. They are only so much new ore for an ever-devouring furnace, so much more raw material for an untiring loom. We can well fancy that these remarks will seem harsh and ill-natured to the writers who have called them forth. Let us for once discuss the matter awhile, if only in courtesy to the three ladies with whom we have now to deal. We would assure them that censure is not delightful to us for its own sake; that there is a real pleasure in giving praise; a pleasure in discovering beauty; in telling the world that it is richer, say by a new poet; in gladdening the poet by a cordial welcome. A chance of doing this is, indeed, the chief reward of the

critic, and it is not our fault that we meet with it rarely. One reason that we have so often an ungrateful task with respect to our verse writers is, that they will not distinguish between their perceptions of beauty and their power to express them. They often feel far more than they can convey, and fall into the not unnatural error of supposing their language to be as vivid as their emotions. As a case in point, 'The Gold Mine,' the longest poem in the book to which it gives a title, relates the story of a youth who broke from the bonds of love in quest of gold, and who returned, after many vicissitudes, to find that home was, after all, the true gold mine. The tale here is clearly told, the sentiment is sweet and pure, the description fair, the verse smooth, and yet there is not a touch that presents an object under a new light, or brings home a feeling with new force. The reader will see at once how little there is to offend in such description as the following; unfortunately there is as little to delight:—

"Doth nought of evil lurk to mar
The glories of this clime afar?
Are there no perils there to meet?
No withering drought? no scorching heat?
No noxious and venomous things
With poisoned fangs and torturing stings?
No deadly reptiles—birds of prey—
Or human foes, more vile than they?
I, too, have heard of lands remote,
Whose birds could warble scarce a note,
And flowers whose scent could not compete
With this dead rose-leaf at our feet.
Ah, Norman! I would rather hear
The blackbird's whistle, sweet and clear—
The speckled mavis warbling nigh—
The lark's carol in the sky,
Than dwell in isles whose sun illumines
Those mutes with gold and silver plumes:
I would not give, for golden fields,
The honest wealth that labour yields;
I would not give one wild blue-bell,
One snowy sown of the Spring,
One perfumed violet of the dell,
For all the flowers the south could bring.
Were it the fairest spot below—
Did gems upon its branches grow—
I would not cross the dark sea's foam
To tread its shores—it is not home!"

In 'The Day-Star Prophet' we have a poem on the subject of John the Baptist, to whose memory Mrs. Alfred Allnutt "reverently and lovingly" inscribes her labours. If Mrs. Allnutt's numbers have a characteristic, it is graceful feebleness—an unhappy medium to represent the Prophet of the Wilderness, the reproving voice that spared neither people nor monarch. There is, perhaps, no passage of sacred story more capable of bold and grand treatment than that in which John remonstrates with Herod. It is in this fashion that Mrs. Allnutt improves her opportunity:—

Nearer the kingly presence now
John drew, nor faltered when the gauze-dimmed rays
Of starry lamps broke on his eager gaze.
Nor when he dashed aside, with sudden fling,
The spangled veil, and stood before the king,
With seething scorn-flash on his frowning brow.

Aback the courtiers started, stricken dumb
With blank amazement—Who was this had come
Unbidden, like a spectre of th' abyss,
To unmask a vision of forbidden bliss,
And make it vanish like a bubble, blown
And burst? Yet none dare give his wonder tone
While Herod trembled silent on the Throne.
At last John spoke,
And like the first dread thunder-stroke,
Upon the mute assemblage, terrible
The Prophet's message broke.

Turning, he pointed where the Queen reclined,
Unmindful of her form's voluptuous grace—
Unmoved to pity by her pallid face,
And quivering lips, and eyes with terror blind,
And bosom heaving with the conflict wild
Of jarring thoughts bestirred to mortal strife.
"Thou may'st not have her! She thy Brother's wife!
It is not lawful!"

The third lady of whom we have to report has not attained the ease and correctness of style evinced by the other two. The leading pieces in the work entitled 'Arno's Waters, and other Poems,' are devoted to Italian scenes on the banks of the Arno. Miss Forsyth wanders beneath skies that clothe with beauty all they look upon; amidst cities rich with monuments of art and story. She is not insensible to these influences, but struggles in vain to represent them. Not without a true impulse, but with utter inadequacy of expression, she thus strives to depict an Italian sunset:—

Thro' the Pines, the fiery glory
Of a setting sun is seen,
Glowing, rich, and vivid colour,
Thro' the dense and forest green.
Orb of day-time's radiant empire,
Golden is thy sky-lit throne;
And a light o'er Arno's waters,
Does thy setting splendour own.
Faintly imaged in the river,
Is the sunset deeply bright;
Darker grow the sleeping shadows,
Yet more brilliant, sad red light.
Clear as crystal are the heavens,
Pale and beautiful to see;
And their quiet calm is spreading
Over mountain, vale, and tree.
Such is sunset o'er the Arno,
Brilliant glory, sadly fading;
Like the light of ancient days,
Present scenes awhile pervading.

—In this, as in a thousand other cases, the power to perceive delight from nature is obvious; the power to reproduce that delight is absolutely wanting. Writers, like those of whom we now speak, who have a sense of the good and fair, but no faculty of embodying them, would do well to reflect that—
Many are poets who have never penned
A stanza,—

and that there is a kind of negative tribute to the beautiful in abstaining from crude attempts at its representation. Such reticence is a rare quality, and can hardly be overvalued.

OUR LIBRARY TABLE.

Five Weeks' Sport in the Interior of the Himalayas; together with a Description of the Game found there.
By Capt. H. V. Mathias, H.M. Bengal Staff Corps. (Thimmi.)

This is a very unpretending and not unamusing little volume, which would be very useful to sportsmen starting on a shooting expedition in the Himalayas. The author declares his object in publishing his journal to be the furnishing to brother hunters "exact information regarding equipments, supplies, and expenses," information which he would have gladly obtained when about to start himself. The book answers the end for which it was written; but readers who are no sportsmen, and who are not going to India, may find themselves repaid for turning over its pages. In fact nine men out of ten would prefer making such a tour as is here described, by proxy and with the imagination, rather than in very deed. In the first place, the travelling must be done on foot, for horses cannot go where road there is none, and where even the hardy mountaineer finds it difficult to keep his footing. Then the sun is hot, and the wind and the water icy cold; and in April and May at least, the season at which this tour was made, there are drenching rains and terrible storms to be encountered, and strong must be the muscles and the enthusiasm which do not tire of continual ascents and descents along the face of scarped hills where one false step may send the tumbler to destruction. *Thar* (wild sheep), barking deer, elk, leopards, wild hog, an occasional tiger, hill goats, bears black and brown, and several kinds of beautiful pheasants, are the principal game; but it takes wary and weary stalking to get a shot. Supplies are scarce, as may be guessed, from people who are reduced to such expedients as the following: "It is curious to see the simple way these people, when on the march, contrive to get a smoke, by making two small holes in the ground about an inch apart, and then connecting them underneath, into one of which holes they put a twisted leaf full of tobacco, and into the other hole they insert a piece of hollow ringall; they then lie on the ground on their chests, and so smoke. They are fond of getting a little Cavendish tobacco and mixing it with their own, but they can't stand Cavendish alone, as it sets them coughing. I tried their method of smoking; the position is uncomfortable, but the earth being always moist, the smoke is deliciously cool." The hunter must carry his stores with him, and depend on his own gun for his meat. It is not impossible, too, that his tent or shed may, unbidden, take itself off; for sometimes the whole face of a hill, with woods and huts, will move bodily down into a ravine. One such landslip the author himself witnessed, and

has well described. In short, sport in the Himalayas is, as we have said, more attractive in the description than in the reality.

Araki the Daimio: a Japanese Story of the Olden Time. By Mona Bickerstaffe. (Jackson, Walford & Hodder.)

THE first sentence of this book, and a somewhat ungrammatical sentence it is, tells us that the story belongs to the middle of the sixteenth century. The Catholics have just secured a footing in Japan. Araki, a Daimio of conservative prejudices, is just returning to Yeddo from his country residence at Hakoni. His attendants get into a brawl with a band of seeming penitents, who are disguised Lonins, or robbers. Araki is wounded by a chance arrow, and betakes himself to the friendly mansion of the rich Sako Miyako, who has an only daughter, Ama, of surpassing loveliness. Of course Araki is fascinated by the beauty of Ama, and seeks her hand; but she has been converted to Christianity by a Portuguese priest, Padre José, and refuses the offer. Araki then goes to Yeddo, plotting vengeance against the Christians. He finds the Tycoon, Taiko Sama, ready to listen to his counsels, and the persecution commences, as soon as Araki, who has despatched Tatish, the soldier brother of Ama, to her to plead his cause, has been finally rejected. The first step towards revenge is to get Tatish sent off on an expedition to the Korea, and then Araki, who has learnt through his spy Orta, the singing-girl, that Ama and her father are about to fly, sets off to arrest them. He fails, however, and they escape in a vessel provided by Sako Yoriama, another brother of Ama, and reach Macao, where Ama becomes the wife of Luis Camoens. Meantime Orta had been scheming to marry Araki, and being foiled marries the Prince of Yicko, and intrigues against Araki, who, just as he had revenged himself on Padre José, by causing him to be thrown into the crater of Fusi-yama, and had learnt from his victim that a ship he describes in the distance is bearing Ama away for ever from his pursuit, is recalled to Yeddo. He disregards the order, goes to Hakoni, and commits the *Hara-Kiri*, or prescribed suicide. In course of time Tatish returns from the Korea victorious, finds the persecution of the Christians over, and Taiko Sama dead, and is himself created Daimio of Hakoni by the new ruler. The story is rather tamely told, and it is sufficient to say of it that it is very quiet reading for very quiet people.

Bradshaw's Illustrated Handbook to Spain and Portugal, &c. By Dr. Charnock. (Adams.)

HERE is Handbook-time come back at last!—and people are beginning to think of blowing off the cobwebs woven round them by this long and weary winter, turning over maps, and looking into the state of their travelling gear. The first guide-book of the season which has come before us is not—and is—one of those which have been the most wanted. Few foreign countries have been so little in request as Portugal; and it may be said, even of the richer and more famous division of the Peninsula, that Spain was rather more talked about by the few than known to the average continental tourist, till the other day, when the difficulties of access to the interior were, in some measure, broken down. On the other hand, there is no good guide-book to the Peninsula. Mr. Ford's, however genial as a piece of racy writing and picturesque recollection, is not now, if it ever was, to be relied on for such precise information as travellers require. This book makes no pretension to literary brilliancy; but it is compact, neatly put together, and seems to contain a fair amount of description and direction. The accuracy of these can, of course, be only thoroughly tested on the spot.

Anthologia Latina. Editio F. St. John Thackeray, A.M. (Bell & Daldy.)

As the title of this elegant volume implies, it is a collection of flowers culled from the Latin; in other words, a tasteful selection of favourite passages from the Latin poets, arranged in chronological order. If some pieces are omitted which one might wish inserted, there are certainly none here that could well be spared. The work consists of three parts, containing poetry of the ante-Augustan, the Augustan, and the post-Augustan ages; a brief

but discriminating account of each and its leading writers being given in the Latin notes at the end. These notes, besides affording occasional explanations and apt renderings, contain frequent quotations of similar passages in other authors and languages; translations or imitations in our literature, and many valuable references. The best and latest editions have been consulted, and a list of the texts employed is appended. We can hardly imagine a nicer book for a scholar to have on his table, and take up whenever he feels inclined to refresh himself by reviving old recollections, renewing his acquaintance with favourite authors and contemplating beauties which can never fail to delight a cultivated mind. To younger students it may serve the purpose of a guide, rather pointing out what particular parts of the Latin poets are deserving of their special study, and suitable for committing to memory, than leading them to rest satisfied with the partial and fragmentary knowledge of them afforded by any collection of beauties. It will enable all who possess the requisite knowledge to spend many pleasant "half hours with the best authors."

An edition of the first six books of Virgil's *Æneid*, *P. Virgilii Maronis Æneidos, Libri I.—VI.*, with English Notes, by T. Clayton, M.A. and C. S. Jerram, M.A. (Rivingtons), may be commended to the notice of teachers and junior students as a useful aid and safe guide; the notes, which are not sparing in quantity, being chiefly derived from Wagner, with some additions and modifications from Prof. Conington.—Having on previous occasions expressed a favourable opinion of Mr. Laurie's six "Standard" Readers, we have now the satisfaction of announcing that they are published in a cheaper form by Mr. T. Murby, at prices ranging from threepence to tenpence each, and are thus placed within the reach of all. They are precisely the kind of books to prepare children for meeting the various standards required by the Revised Code.

We have on our Library Table Vol. III. of *The Transactions of the Ethnological Society* (New Series) (Murray).—The sixth and concluding volume of the New Edition of Agnes Strickland's *Lives of the Queens of England, from the Norman Conquest* (Bell & Daldy).—also New Editions of *The Boyne Water*, by the O'Hara Family (Dublin, Duffy).—*Talk with the Little Ones*, by the Author of 'Important Truths in Simple Verse,' &c. (Seeley).—*Heads of an Analysis of English and French History*, with a Brief Notice of Contemporary Events, and a few Appendices on Important Subjects, by Dawson W. Turner (Longman & Co.).—*Stammering and Stuttering, their Nature and Treatment*, by Dr. James Hunt (Longman & Co.).—*New Religious Thoughts*, by Douglas Campbell (Williams & Norgate).—*Sermons*, by George Jehoshaphat Mountain, late Bishop of Quebec (Bell & Daldy).—and *The Model Preacher*, comprised in a Series of Letters, illustrating the best Mode of Preaching the Gospel, by the Rev. W. Taylor (Tresidder). We have, likewise, the following pamphlets: *Carbon versus Oxygen, in the Treatment of Consumption*, by the *Lancet* and Dr. Hunter: a Review (Mitchell).—*Revelations of Quacks and Quackery*, by 'Detector,' reprinted from 'The Medical Circular.'—*A New System of Treating and Fixing Artificial Teeth*, by F. Eskell.—*Nitrogen shown to be Carbolic Oxide in an Allotropic State*, by Henry Kilgour (Churchill).—*Geology as a Branch of General Education*, by David Page (Blackwood).—*A Proposal for Diminishing Crime, Poverty and Misery in Liverpool*, addressed to the Right Hon. William Ewart Gladstone, by J. M. Whitty (Liverpool, Daily Post).—*Visible Speech, a New Fact Demonstrated*, by Alexander Melville Bell (Hamilton, Adams & Co.).—*Napoleonic Dottings*, Revised Edition, by Civilian (Murray & Co.).—*Wayside Thoughts of an Arophilosopher*, by D'Arcy W. Thompson (Edmondston & Douglas).—*Modern Prophecies; or, a Collection and Examination of some of the most Important Predictions that are now current* (Whitfield).—*Government Insurances and Annuities: Plain Rules for the Guidance of Persons desiring to Insure their Lives or to Purchase Government Annuities* (Eyre & Spottiswoode).—*Notes on the Report of the*

Royal Commission on the Patent Laws, reprinted from Newton's 'London Journal of Arts,'—*A Suggestion as to the Feeding of Milk Cows, with a View to an Improvement in the Constituents of the Milk*, by Humanitas (Booth).—*Notes on the Maories of New Zealand, with Suggestions for their Pacification and Preservation*, by Col. Sir James Alexander (Tweedie).—*Once a Clergyman always a Clergyman: a Letter to the Lord Bishop of London*, by F. W. Gibbs, C.B. (Ridgway).—*Clergymen made Scarce: Five Years' Experience as a Curate in the Diocese of London: a Letter to the Right Hon. and Right Rev. the Lord Bishop of the Diocese*, by a Presbyterian (Hall, Smart & Allen).—*What does it profit a Man? University Education and the Memorialist*, by the Son of a Catholic Country Squire (Burns & Lambert).—and *Fall of the Papacy and Rise of the National Catholic Churches: a Reply to the Encyclical Letter of December, 1864* (Redford).

LIST OF NEW BOOKS.

Arabian Nights, 8vo, 5s. cl. (Nimmo).
Beach's Left to the World, 3 vols. post 8vo, 31/6 cl.
Bourne's Handbook of the Steam-Engine, 8vo, 9s. cl.
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ALBERT MIDDLE-CLASS COLLEGE IN SUFFOLK.

WHILE Mr. Matthew Arnold is urging the State to appropriate the foundations of our petty grammar schools, and use them to establish a grand system of middle-class education, that local action, for which the essayist professes but small esteem, has lessened the demand for French Etons, by raising to the memory of the late Prince Consort a middle-class school in one of our richest and fairest agricultural counties. Although the architect and sculptor have not completed their separate tasks, the Framingham Albert College is already at work. The Rev. Albert Daymond, whose services at St. Mark's College, Chelsea, demonstrate his fitness for the office of Principal, and ten carefully selected assistant masters are at their desks, and the school-room resounds with the hum of pupils. On Monday last a hundred and fifty boys were admitted, and on the 17th, the very day fixed for the reception of the remaining candidates, the school will have received almost its full complement of scholars. When the bell sounds for work next Tuesday, two hundred and eighty-eight boys will assemble and answer to the roll-call, a number leaving but twelve vacant places in the college, which has been built for the board, lodging and accommodation of three hundred pupils, for whom the founders have bound themselves to provide "at a moderate cost, a practical training which shall prepare them for the active duties of agricultural, manufacturing and commercial life." The curriculum comprises, in addition to all that is understood by "a sound English education," instruction in Latin, French, German, mathematics, elements of the natural sciences, agricultural chemistry, geometrical, engineering, model and architectural drawing, and vocal music. The religious instruction will be in accordance with the doctrines of the Established Church; but "special exemption from distinctive Church of England teaching and Sunday attendance at the parish church or college chapel will be granted to sons of Dissenters on application to the head master: the parents of such boys undertaking their care and management on the Sunday, to the satisfaction of the governors." From this provision it may be seen that all proper care has been taken to respect the religious opinions of the class for whose benefit

the institution has been called into existence. The annual charge for each Suffolk boy is fixed at 25l. per annum; for each non-Suffolk boy at 30l. per annum; and these sums will cover all charges for "board, washing, tuition, and everything except school-books, repairs of cloth clothes and boots, and special medical attendance." In respect to range and cost of instruction the scheme satisfies all the demands of those gentlemen who have of late most earnestly exhorted the public to raise the standard of middle-class education. Two or three more facts may be stated; and then readers will have a sufficiently complete outline of the achievement and undertaking. No boy, under nine or above sixteen years of age, may be admitted, except by the special leave of the governors, and no boy who has attained the age of eighteen years may commence a fresh term in the school. With regard to this last regulation it is almost needless to observe, that at present the sons of our smaller tenant farmers and provincial tradesmen are usually taken from school at fourteen or fifteen years of age. The accounts and building operations not being closed, it is impossible to state the exact cost of the work: but it is computed that when all shall have been done, the outlay on building, fittings and furniture will be 25,000l. Measured by a pecuniary standard, the memorial may be fairly called a noble tribute from a single county to the Prince Consort's fame.

At first, there were critics who disliked the proposal to commemorate the Prince by putting in practice some of his views with regard to popular education. It was objected that Suffolk, with thirty foundation grammar schools of different degrees of merit and popularity, and possessing hundreds of well-managed private academies, needed no more of the schoolmaster's attention. There were those who condemned the proposal on account of its utilitarianism. By prophets of evil it was predicted, that when the school should be built there would be no pupils asking for instruction, no funds wherewith to pay efficient teachers. The first of these objections was met by pointing to the actual state of affairs. Notwithstanding the number of its foundation schools, the county was greatly in want of an establishment where the sons of the smaller tenant farmers might obtain a really sound education. At Bury and Ipswich there were flourishing schools for the sons of the local gentry—schools that for generations have supplied Oxford and Cambridge with some of their choicest scholars. But the gates of the provincial Harrow and Rugby were closed to every boy whose father could not expend 50l. and 60l. a year upon his education. Of the other foundation schools little could be said, because just nothing was known about them beyond the boundaries of their respective parishes. Doubtless they differed in efficiency and in the numbers of their scholars; but, for the most part, they were just those obscure and powerless establishments. Obvious facts silenced those who thought that Suffolk had enough schools. To the other objectors, time and the action of an energetic committee have given answer. But the opposition never took definite form, and was content to confine its activity to wholesome discussion. The opponents were a dispassionate minority, whilst the supporters of the project were the leading men of every section of the county residents. No sooner was the scheme fairly placed before the public, than munificent donations poured in. Sixteen subscribers gave 500l. each, and of these subscribers one (Sir Edward Kerrison) increased his subscription to 2,500l., whilst another built the Lodge and made the gates at his own cost. But the most interesting feature of the subscription is the large sum contributed by non-residents, whose interest in the welfare of the county is due to birth or early association; 5,000l. flowed to the treasury from men who, though they were born or educated in Suffolk, had for years relinquished all personal connexion with the county. Most of these subscribers are London men, engaged in commercial pursuits or the cares of a profession; and one of them, a principal in a well-known London firm, gave 500l. to the fund on condition that the site chosen for the college should be in Framlingham.

In its present unfinished state, the Memorial is a graceful work. Standing in the loveliest garden

of that scenery which Gainsborough and Constable have rendered familiar and dear to every admirer of English landscape-painters, the College is a building on which its architect, Mr. Frederick Peck, may look with self-complacency. Worthy of the builder, it adds to the beauty of a spot abounding in attractions. Fortunate in every respect, the Governors were especially fortunate when the Master and Fellows of Pembroke College, Cambridge, as the trustees of Framlingham Castle and the large estate left by Sir Robert Hitcham to charitable uses, gave them on liberal terms the site occupied by Mr. Peck's English structure. The ground covered by the building is historic soil. Planted upon a grassy upland, flanked by timber, and surrounded by an inclosure of about fifteen acres, the College looks upon the ancient castle of the Bigods and Howards, on the noble church in which the bones of ill-starred Surrey moulder in the dust, and on the antique town of which the loveliness is only equalled by its quietude. Nor will the architectural merits of the College comprise all the artistic features of the Memorial. On the terrace, before the chief entrance of the College, will be placed a bronze statue of the Prince Consort, moulded by Mr. Joseph Durham, and presented to the corporation by Mr. Thomas Lucas. This work of art has been submitted to the inspection of the Queen, and has met with her approbation.

The College has entered on scholastic work without any formal ceremony; but the Governors propose to celebrate the completion of their initiatory labours next July, at the close of the first term, when Mr. Durham's statue will be uncovered. Hopes have been held out to the Governors that on this occasion the Prince of Wales will be present; and already the residents of Framlingham and its vicinity are waiting for an intimation that they may set their town in order, with flowers and triumphal arches.

PROGRESS OF METEOROLOGY.

Meteorology is far from being the exact science which some of its followers would have us believe, but for that reason it is the more popular. To many persons a daily bulletin of the weather has become as much a necessity of their existence as a daily newspaper; and their need is satisfied by a report and chart published six times a week, in which are shown the barometric pressure, the temperature, the direction and force of the wind, the quantity and quality of cloud, and the state of the weather of the previous day at all the principal towns and ports of Europe from north to south. At the Paris Observatory a *Bulletin* of the weather is published every day, and sent by post to a large number of scientific institutions, individuals and observatories. And within our own island weather telegrams are sent from the outposts to Admiral FitzRoy's office in Parliament Street repeatedly during the day whenever circumstances so require. And in other countries the study of the atmosphere is becoming more and more a subject of daily observation; in Canada, St. Helena, Ascension, Vancouver Island and British Columbia, in Ceylon, India and Australia,—in all these places the phenomena above mentioned are observed and recorded. Recently, on the recommendation of a meteorological commission, ten stations have been appointed in Cape Colony, at which daily observations are to be made. And in Mauritius the Meteorological Society are taking up the subject in good earnest. As their published *Transactions* show, they have already done much towards the elucidation of the storms of the Indian Ocean; but now, with a little help from the Home Government, they are about to establish a central observatory, in which magnetical as well as meteorological observations will be made every day. As is stated in the Society's last Annual Report, "the position of Mauritius in the heart of the Indian Ocean, renders it peculiarly adapted for a meteorological station. It is placed in the track of revolving storms, and at such a distance from the equatorial and polar borders of the trade wind, that atmospheric disturbances taking place at either extremity are generally more or less felt by us. The average number of vessels

that annually frequent our port is not less than 1,200, and they come from all points of the compass. So favourable, indeed, is our geographical position for meteorological and magnetical research, that it has been specially pointed at as such by the most eminent philosophers of the age."

In connexion with the central observatory, it is proposed to establish subordinate observatories at Rodriguez, St. Brandon, Agalega, Diego Garcia, and the Seychelles, which, as may be seen in a chart of the Indian Ocean, are well situated for investigations into the conditions and laws of atmospheric changes. In course of time the series would probably be extended to Johanna, the Solomon Islands and Madagascar.

Considering the importance of the proposed observations to navigation, the last part of the Society's *Proceedings and Transactions* contains a paper by the secretary, 'On the Possibility of knowing at Mauritius when Bad Weather occurs at a distance of One to Two Thousand Miles'; we trust that the Home Government will be willing to grant the small amount of aid required. It is intended to place the observatory under the care of Prof. Meldrum, who has been long resident in Mauritius, and who is expected here in England during the coming summer to purchase instruments and make arrangements for carrying on the observations in a systematic manner. The President of the Royal Society, in answer to a letter from the Colonial Office, has expressed his approval of the project; and another element in its favour is that in Sir Henry Barkly Mauritius has a governor well known for his attachment to science.

An obvious conclusion is, that with all these means and appliances, a large mass of facts concerning the atmosphere and storms and weather generally will be accumulated, out of which a skilful meteorologist may be able to educe the periodical laws and to throw light on questions which are now doubtful or obscure.

GIUDITTA PASTA.

SINCE this noble artist left the throne of Italian Opera, only four successors worth naming near her have been found during thirty years: these being Madame Grisi, Madame Viardot, Madame Lind-Goldschmidt and Miss Kemble. It may, therefore, be understood that we record her death, in her sixty-seventh year, which, according to the *Observer*, took place not long ago at her villa on the Lake of Como, with no ordinary regret. The great lights are going out, one by one; and nothing rises on the horizon to replace them!—a sight to depress all those lovers of Art who are not disposed to confine themselves to memories of the Past, but as little to accept, at the time present, that which experience tells them is spurious and inferior, be the plaudits of the hour what they may. It is discouraging to have lived in a period when a Piccolomini can be as rapturously greeted and as royally rewarded as was, in her day, the *Tancredi*, the *Medea*, the *Norma*, the *Semiramide*, the *Desdemona*, the *Anna Bolena*, the *Romeo*.

Pasta was of all the singers we have ever heard on the stage the most extraordinary, if only as an example of the point to which genius and perseverance can overcome natural defects,—nay, even turn them to account. This may be illustrated by citation from some paragraphs in Mr. Chorley's 'Thirty Years' Musical Recollections.' "The ninety-nine requisites of a singer," said the writer, "had been denied Pasta. Her voice was originally limited, husky and weak,—a mediocre mezzo-soprano. Though her countenance spoke, her features were cast in that coarse mould which is common in Italy. Though her arms were fine, her figure was short and clumsy. She walked heavily, almost unequally." ** She was born at Como in the year 1798, and after having received some training at Milan, when about the age of eighteen, is first to be heard of as among the insignificant myrmidons whom Catalani chose to assemble round her on the stage. The anecdote goes that she was openly flouted in our Italian Opera House somewhere about the year 1817 by an impertinent wardrobe-woman. Whether she was cowed or roused by the affront, matters little; it is certain that she withdrew for a time from public

appearance, and subjected herself to a severe course of vocal study in Milan; her chief counsellor, we believe, being the Chevalier Micheroux. To equalize her voice was impossible. There was a portion of the scale which differed from the rest in quality, and which remained to the last 'under a veil.' There were notes always more or less out of tune. From these uncouth materials she had to compose her instrument, and then to give it flexibility. But her volubility and brilliancy, when acquired, gained a character of their own from the resisting peculiarities of her organ. She had in perfection one of the most essential musical qualities, a sense of the measurement and proportion of time. But the greatest grace of all—depth and reality of expression—was possessed by her as few or none have since possessed it. Her recitative was riveting by its truth. She never changed her readings, her effects, her ornaments. To arrive at these she laboured, made experiments, rejected, with an elaborate care, the result of which, with any one less perfect in her art when she had to present herself must have been monotony. But the impression made by her singing and playing on the spectator and listener was that of instant inspiration. In brief, she was resistless, by reason of the grandeur of her style as a singer and her passion without extravagance as an actress. ** Who can forget in the tomb-scene in 'Romeo,' that burst from the heart of despair, with which, tenderly raising a long lock of hair from the brow of the deceased, she used to sob out 'Ah! mia Giulietta!' Who can forget in 'Medea' the air of quiet concentrated vengeance seeming to fill every fibre of her frame—as though deadly poison was flowing through her veins—with which she stood alone, wrapt in her scarlet mantle, as the bridal procession of Jason and Creusa swept by!—or, again, her awful struggle with herself before the murder of Jason's children—how she hid the dagger with its fell purpose on her bosom under the strings of her distracted hair—tottering to and fro like one drunken with frenzy, torn with the agonies of natural pity, yet sternly resolved on the awful triumph of vengeance?"

Some of Pasta's principal characters have been named; to these may be added her *Nina* in Paisiello's opera; her *Niobe* to Signor Pacini's music, with its admirable *cavatina*; her *Amina* in 'La Sonnambula,' which, as also *Norma*, was written for her. She rarely attempted (her own modest phrase of announcement) comedy; but when she did she showed herself hearty, simple and real. Her smile (the most cordial and radiant thing which has lit up the Opera stage in our time) was of itself almost sufficient to carry her through.

Pasta's reign lasted about thirteen years, from 1823 to 1836;—and during that period in a few great theatres of Italy, France and England, she left a footprint which nothing can efface. Over all the artists who were her companions she exercised a powerful influence. It was by studying her performances that Sontag the charming deepened and enlarged her powers as an actress; that Madame Grisi, the *Adalgisa* to her *Norma*, learnt her *Norma*. Her voice gave away prematurely, as all artificially-composed voices must do; but during the period in which she queened it, she amassed a competence on which she retired to the "festive lake" (as some one has styled Como), and there built herself a villa;—under the garden walls of which many a traveller's boat has paused, in the hope of catching a glimpse of her whom Barry Cornwall so excellently called

Queen

And wonder of the enchanted world of sound.

Yet, though she occupied herself genially and cheerfully with the cares and pleasures of her new domain,—though tourists could bear witness to having caught a glimpse of the *Semiramide* of other days, crowned with a peasant's hat and driving a flock of turkeys,—Pasta's interests in her art did not forsake her. She could generously occupy herself with the education and success of younger singers, and though not always judging wisely, as in the case of Mdlle. Parodi, who presented (as was here said) a Chinese copy of her manner and her physical defects, she was thereby proved to be none the less generous and kindly. Those who care to read about her last

mistaken appearance in England, may be fairly referred to the work from which we have condensed the character offered of this greatest actress in opera that ever trod the stage; a woman who, if uneducated, was frank and generous by nature. Pasta could be rude: she could be disdainful: she could be envious; but these may have been accidents belonging to the hard struggle to overcome, and to the incessant suggestions of those who, whether in inane enthusiasm or interested flattery (what matters it?), cling to the footstools of people of genius, as though the desire was to drag the great down to their own low level.

ANANIAS A MERCHANT AT DAMASCUS.

Abbey Lodge, April 11, 1865.

My attention having been directed to the account which Josephus gives of the King of Adiabene's conversion to Judaism in the apostolic period, and through the instrumentality of a certain Ananias of Damascus, it appears that some new light may be thrown on the Biblical narrative of Paul's conversion and confirmation in the Christian faith.

Josephus writes ('Ant.' xx. 2), that soon after the death of Herod Agrippa I. (44 A.C.), that is, at the commencement of his youthful son's reign (Herod Agrippa II. from 44 to 100 A.C.), "Ananias, a certain Jewish merchant," got among the women that belonged to the King of Adiabene, one of the Mesopotamian kingdoms, "and taught them to worship God according to the Jewish religion." By their means he also became known to Izates the King, "and persuaded him in like manner to embrace that religion," whilst his mother Helena, the widowed Queen of Adiabene, "was instructed by a certain other Jew, and went over to them." Supposing "that he could not be thoroughly a Jew unless he were circumcised," Izates was by Ananias instructed, "that he might worship God without being circumcised, even though he did resolve to follow the Jewish law entirely, which worship of God was of a superior nature to circumcision." But Izates listened to the representations of "a certain other Jew that came out of Galilee, whose name was Eleazar, and who was esteemed very skilful in the learning of his country," and who persuaded Izates to be circumcised. Josephus adds, that nevertheless God's providence preserved Izates from dangers, and "demonstrated thereby, that the fruit of piety does not perish with those who have regard to him, and fix their faith upon him only."

If we consider that the conversion of Izates by Ananias took place about seven or eight years after Paul's conversion, in which Ananias had been so instrumental, and that the Ananias of Izates taught a more spiritual Judaism, according to which neither circumcision nor the keeping of the whole law was essential, it becomes so highly probable as to amount almost to an historical fact, that the Ananias of Izates is identical with the Ananias of Paul. The importance of this identity, if proved, would be very great; for it would prove that so influential a person as Ananias, the merchant of Damascus, had embraced the principles of that reformed Judaism, of which Gamaliel was then considered the highest living authority, whilst those principles had received their fullest development and application by the preaching and the life of Jesus Christ. Even before Paul's conversion a Jew might be "a devout man according to the law," and yet a disciple of the "Lord Jesus."

Perhaps it is not too much to say that this incident, as far as it goes, confirms the view about the connexion between Judaism and Christianity, which I have developed in "The Hidden Wisdom of Christ."

ERNEST DE BUNSEN.

PARIS GOSSIP.

Paris, April 9, 1865.

At length the Parisians are made happy, for the heat of summer vivifies them, and parasols are beginning to appear as well as tender leaves on the famous 20th of March chestnut tree in the Tuilleries Gardens. But your old Parisian takes heed of the French proverb,

En Avril
Ne quitte pas un fil,

and thus you still see winter garments during days of excessive heat.

The warm weather has made the building trades busy again, and masonry, which during the frosty weather was suspended, is now in full activity. And yet this is not absolutely correct, for the stone-cutters of St. Quentin, in consequence of the great increase in the price of all the necessities of life, have struck for an advance of wages. Their late rate of pay has been 30 centimes per hour; they now demand 35 cent.; and, from what I hear, it is probable that this will be granted.

The work of transformation still goes on with enchanter-like rapidity; but it may now be questioned whether the result is entirely enchanting. Stately houses, it is true, are rising in all quarters; but miles upon miles of them, all alike, and cast, as it were, in the same mould, become exceedingly monotonous and wearisome, and you long for a break to the endless uniformity. "Vraiment," said a Parisian to me, "Paris est comme une ruche," the houses being, like the cells in a beehive, repetitions of each other. The desire for gigantic buildings, too, is on the increase, and the new Opera-house in course of building is now said to be on far too large a scale to be practically useful. Extravagance in dress goes hand in hand with this building luxury. The shops, always gay, are just now radiant with Easter novelties; the most startling, perhaps, of which are silver crinolines, ticketed at the price of 2,000 francs. There was a lady who wore what appeared very like a silver cage over her dress at a party at our Embassy last evening.

A great desire is felt by a large party to postpone the International Exhibition until 1870, in which year it is expected that the great alterations and improvements in the vicinity of the Arc de l'Étoile will be completed.

The world of letters is exceedingly irate on account of Jules Janin's rejection by the French Academy, on Thursday last. I happened to be at the Institut at the time of the election, and the excitement was intense among M. Janin's friends, who mustered strongly in the ante-chamber, when they heard the result. The two made immortal, as the Paris papers have it, are M. Camille Doucet and M. Provost-Paradol: the latter had 14 votes; Jules Janin 11.

If the booksellers are truthful, the Emperor's 'Life of Caesar' is not selling well; but we shall do well to be chary in believing all spoken by these gentlemen against their Emperor. The report that the Empress is engaged on a Life of Marie-Antoinette has doubtless been copied into the London papers; but it is almost needless to state that it is only a *canard*. Poor Lamartine seems to be in the grip of dire necessity; day after day humiliating advertisements appear, announcing that he is in such want of money that he will sell copies of his works at a reduction of 120 francs, the price being now 200 francs a copy.

The excitement occasioned by the Pountalès sale has now subsided, and people are beginning to wonder how the articles, and pictures especially, realized such enormous prices as they did; apropos of which, when the 'Innocence' of Greuze was instanced, for which 105,200 francs were given, a Parisian observed that Innocence was so difficult to be found in Paris that the price could not be considered excessive.

Captains and masters of our channel cruisers and other ships will be pleased to hear that the Emperor has given orders that there shall be an entire revision of the *Pilote Français*, or charts of the French coast,—those in use, executed by Beaupré, between 1816 and 1838, being no longer a correct representation of the shores and soundings, in consequence of the constant action of the sea, which, by depositing alluvium, has produced new shoals and removed others.

The International Conference on Telegraphic Communication, under the presidency of M. Drouyn de Lhuys, which has been meeting at the Ministry for Foreign Affairs, has drawn up a preliminary Report, the most important features of which are, the abolition of the system of zones, and the adoption of a uniform tariff for every country in Europe, the French franc to be accepted as the monetary

unit for the international tariff, which is recommended to be on a lower rate than that at present in use.

C. R. W.

OUR WEEKLY GOSSIP.

A Correspondent has called our attention to a very recent proof of the difficulty of eradicating an important literary error. In a catalogue of the Bodleian Duplicates, sold in the course of last week, which catalogue was evidently prepared with considerable care, and with various illustrative notes, we find a play imputed to no less an author than Shakespeare's great contemporary, Christopher Marlowe, which was clearly shown not to have been his authorship forty years ago. In a note in vol. ii. p. 311 of the edition of Dodsley's 'Old Plays,' printed in 1825, it is proved that Marlowe was killed in 1593, while the death of Philip the Second of Spain, an incident in the play, did not occur until 1598. The drama is called 'Lust's Dominion'; and it is the more noticeable because Malone accused Shakespeare of borrowing a line in his 'King John' from it, when the truth is that the authors of 'Lust's Dominion' (of whom Dekker was one) took the line from 'King John,' and we meet with it again in Dekker's 'Seven Deadly Sins of London,' 1606, with the alteration of a word. The compiler of the catalogue of Bodleian Duplicates is the less to blame, because in spite of the proof given in 1825, and repeated in various subsequent works, the blunder of assigning 'Lust's Dominion' to Marlowe is met with in both the editions of Lowndes's 'Bibliographer's Manual,' in 1834 and 1861. The fact seems to be that the play was originally brought out in 1599, under the title of 'The Spanish Moor's Tragedy,' which Malone, not being able to read the old hand-writing, mis-called 'The Spanish Morris'; therefore, as 'The Spanish Morris' we meet with it in the 'Biographia Dramatica,' and in various other places—we can hardly say, of less authority. We trust never again to hear of 'Lust's Dominion' as a drama by Christopher Marlowe; it only obtained that title shortly before it was printed in 1657.

The challenge given by the Royal Horticultural Society to the gardens of the sovereigns of Europe for a competitive exhibition of fruits and vegetables has been favourably received by France, Russia, Italy, Turkey, Hanover, Greece, Belgium, &c., and further answers are being daily received.

The Messrs. Longman have in the press:—'An Examination of Sir William Hamilton's Philosophy, and of the Principal Philosophical Questions discussed in his Writings,' by John Stuart Mill,—'Journal and Correspondence of Miss Berry,' edited, with an Introduction and Notes, by Lady Theresa Lewis,—'Sir William Hamilton, Logician: an Analysis,' by J. H. Stirling,—'History of my Religious Opinions; being the substance of Apologia pro Vita Sua,' by John Henry Newman, D.D.,—'The Temporal Mission of the Holy Spirit,' by the Right Rev. Henry E. Manning, D.D.,—'Mozart's Letters,' edited by Dr. Nohl, translated by Lady Wallace,—'Vancouver Island and British Columbia,' by the Rev. Matthew Macfie,—'Transylvania, its Products and its People,' by Charles Boner,—'A Guide to Spain,' by H. O'Shea,—'The Eastern Alps: being the Third Part of the Alpine Guide,' by John Ball,—'The Superstitions of Witchcraft,' by Howard Williams,—'Camp and Cantonment: a Journal of Life in India in 1857-1859, with some Account of the Way Thither,' by Mrs. Leopold Paget,—'On Iron Armour Plating,' by Prof. William Pole,—'Iron Ship-building, its History and Progress,' by William Fairbairn,—'The Treasury of Botany,' edited by John Lindley and Thomas Moore,—'Egypt's Place in Universal History,' by C. C. J. Bunsen, translated from the German by C. H. Cottrell, M.A., Vol. V. completing the Work,—'Elements of Early Christian Chronology,' by Thomas Lewin.

Mr. Murray is preparing for publication:—'Narrative of an Expedition to the Zambesi and its Tributaries,' by David and Charles Livingstone,—'The Correspondence of King George the Third with Lord North, 1769 to 1782, during the American War,' edited, with Notes and Introduction, by W. Bodham Donne, Esq.,—'Lectures on the His-

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tory of the Jewish Church,' Part II. Samuel to the Captivity, by A. P. Stanley, D.D.,—'Domesticated Animals and Cultivated Plants, or the Principles of Variation, Inheritance, Re-union, Crossing, Interbreeding, and Selection under Domestication,' by Charles Darwin,—'Memorials of Service in India, from the Correspondence of the late Major Macpherson, C.B.,' edited by his Brother William Macpherson,—'Plato, and the other Companions of Socrates,' by George Grote,—'Studies of the Music of many Nations, including the Substance of a Course of Lectures delivered at the Royal Institution,' by Henry F. Chorley,—'The Harvest of the Sea,' by James G. Bertram,—'The Agamemnon and Bacchanals of Euripides,' translated by H. H. Milman, D.D.,—'Peking and the Pekingese, during the first year of the British Embassy at Peking,' by D. F. Rennie, M.D.,—'Memoirs illustrative of the Art of Glass Painting,' by the late Charles Winston,—'Chinese Miscellanies,' by Sir John Davis, Bart.,—'The Works of Alexander Pope, with a New Life, Introductions, and Notes,' by the Rev. Whitwell Elwin,—'The Holy Sepulchre at Jerusalem,' by James Fergusson.

Messrs. Groombridge & Sons will shortly publish 'Ten Years in Sweden,' being a description of the Landscape, Climate, Domestic Life, Forests, Mines, Agriculture, Field Sports and Fauna of Scandinavia, by an Old Bushman.

Owing to protracted indisposition, consequent upon a severe accident which befell Mr. George Cruikshank before Christmas, that gentleman has not been able to finish his illustrations to Mr. Robert Hunt's 'Popular Romances of the West of England, or Drolls of Old Cornwall' until now. Her Majesty's Keeper of the Mining Records has been some thirty-five years collecting these "Household Stories" of the West, and besides Tales of the Giants, the work will include Romances of the Fairies, Tregangle (the Evil Genius of the West), Lost Cities, Fire Worship, Demons, Well Worship, Evil-wishers, King Arthur, Mines and Miners.

Mr. Browning writes:—

"April 10, 1865.

"Will you oblige me by mentioning that my name occurs in a list of the promised contributors to a new magazine advertised in your last week's number, in spite of a distinct notice on my part of my inability to contribute. Yours, &c.

"ROBERT BROWNING."

Messrs. Bacon & Co. have issued a copy of war plans and a new war-map, illustrative of the latest events in America. One plan shows the defences of Richmond, the other of Petersburg, and the map indicates the lines of Sherman's march from Chattanooga,—the subject on which Capt. Chesney discoursed so admirably on Friday, last week.

After Easter week the Dennisonian Cabinet of Shells will be sold by auction. Amongst the Cones may be recognized the *C. Gloria-maris*, *C. Cedenulli*, *C. cervus*, *C. Omaicus*, and the rare *C. Malaccanus*. The Cowries are headed by *C. princeps*, attended by *C. guttata*, *C. nivosus* and *C. spadicea*. The smaller Muricee are of great beauty: *M. aculeatus*, *M. axicornis* and *M. scorpio* pre-eminently so. The Mitres include *M. balteolata*, *M. tennata*, *M. granulata* and *M. Stainforthii*. The land shells are well illustrated; the noble *Bulimi* and *Helices* of the Pacific Islands, the Glandine of the Western Tropics, the African *Achatina* and the Orthali of the highlands of Central America are in profusion. It is to be hoped that the principal prizes may not leave this country.

To the current obituary must be added the name of Thomas Hancock, of Stoke Newington. He was the father of the India Rubber or Caoutchouc manufactures. Some years ago he published a work entitled 'The Origin and Progress of the India Rubber Manufactures.' This work must have cost a man seventy-three years of age a considerable amount of labour. The statistics are elaborately given, as also engravings of most of the goods manufactured by Messrs. Mackintosh & Co., of Manchester, of which firm he was for some years the senior partner. The late Mr. Brockedon always spoke of him as having done service to Science and Art, especially in the matter of elastic moulds for bas-reliefs; and he himself always recurred with

pleasure to his having had the honour to produce a raised type in rubber for blind readers.

The schedule of Mr. Locke's Bill to amend the laws relating to Theatres, &c., states that "every hall or corridor shall have a clear width proportionate to the number of persons to be accommodated in its proper part of the building," not being less in any case than five feet, and for every 100 persons over 500 one foot more in width; the rule not to apply to private-box lobbies or corridors to which the public has not free access. There shall be in each part of the building doorway-access of six feet at least for each 500 persons to be accommodated in such part; no box or internal doorway to be less than three feet wide: all doors to open outwards; all halls and corridors to be free and clear in the direction of egress; all alleys and gangways to be maintained free and clear of seats and other obstructions, and used for passage only; all gaslights which are, or may be at any time within two feet of any inflammable substance shall be efficiently guarded with wirework or other proper means of security against fire. We recommend that it shall be provided that in all cases of curved or angular passages extra width shall be given to them; that the use of cast iron in construction shall be forbidden; that all passages shall be fire-proof; that large means of escape through the roofs of theatres shall be provided, so as to lessen the pressure below from the largest, least comfortable and most dangerously placed parts of audiences. The word "gaslights" is too vague; other means of illuminating should be specified. Stringent provisions should be made with regard to ventilation: the state of some of our theatres in this respect is disgraceful and pernicious.

The thriving and aspiring town of Bradford, in Yorkshire, which has surpassed its neighbour Leeds in particular species of manufacture, has determined not to be behind it in higher pursuits. Leeds has long had a flourishing Philosophical Society, with its handsome hall and excellent museum; and Bradford, after one or two abortive attempts on previous occasions, has at length succeeded in organizing a similar society. A short time ago Dr. Lankester inaugurated its public proceedings by a lecture on 'The Study of Natural Science,' in which he pointed out the proper method of cultivating science, and its important bearing upon manufacture. Prof. Ansted followed, on Thursday week, with a lecture on 'The Carboniferous Limestone of Yorkshire,' and the next day went with the members of the society on an excursion to Settle, where he delivered a field lecture.

Two extensive literary works are in course of preparation in Paris. M. Gustave Doré is engaged upon an illustrated edition of the Bible for the house of Maure & Co., of Tours. Of this great publishing house, the *Guide Jaune* says, it is the only industrial establishment in the town worth visiting. It was established about half-a-century ago. The establishment can turn out 15,000 volumes, of ten sheets, per diem. The second elaborate work in preparation is also an edition of the Bible, to be illustrated by M. Bida. We hear that many of M. Doré's scriptural drawings are exaggerated and grotesque. The bridle-paths of Spain in the wake of Don Quixote and Sancho Panza, were walks proper to M. Doré's genius. His pencil is neither reverent nor painstaking enough for the Holy Land. Here M. Bida will, we suspect, take the *pas*. The Hachettes are M. Bida's publishers.

Frau Emilie von Gleichen-Russwurm, the only surviving child of Friedrich von Schiller, has published a little work entirely consecrated to the memory of her father—'Schiller's Almanacs, from the 18th of July, 1795, to 1805.' These Almanacs, furnished with a running margin by Schiller's own hand, contain many domestic facts of not much significance; but referring to the favourite poet of Germany, they become interesting, and Schiller's friends, which means a whole nation, will be thankful to Frau von Gleichen for not withholding these trifles from them. Trifles as they may seem, they are interesting in more than one point of view. How many perverse notions on the nature of a poet are still existent among us! How many still believe

that order, regularity, and all the domestic virtues, are not compatible with the genius of a poet! How many a minor poet thinks himself high above these common domestic virtues! Let him take an example: On page 184 we read, with smiling satisfaction, that the poet was in possession of 33 coloured handkerchiefs, 37 shirts, 7 pairs of silk stockings, 13 coats, 15 pairs of trousers. Indeed, such a wardrobe would be almost deemed sufficient for a gentleman who never made a verse in his life. We find with pleasure, that Schiller's cellar was as well stocked as his wardrobe. Some fogliettes of Falernian wine, the present of a friend, have not been forgotten in the catalogue of bottles. German housewives of this day will read with a sigh in Schiller's Almanac, how cheap the wood for their stoves and kitchen fires was in the poet's lifetime. Besides these household details, Schiller has carefully, though briefly, noted down all letters received and despatched. Important calls, interesting visits, are duly recorded. Often we meet with the name of Goethe; W. Humboldt, Körner and Cotta are the most diligent correspondents. A letter from Schiller to Kant in the year 1795, the only one to the great philosopher, seems lost, unfortunately. Short marginal notes on the works in hand are frequent. Thus we learn that 'Phædra' was completed in twenty-six days, in January 1805. Visits to the theatre are mentioned, and all the plays named. It has a melancholy effect on the reader to see notes entered in two instances, in advance, for months and years which found him already departed from this world. A fac-simile of Schiller's autograph during his last days is added to this interesting little publication.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five.—Admission, 1s.; Catalogue, 6d.

GEORGE NICOL, Secretary.

FRENCH GALLERY, 139, Pall Mall.—The TWELFTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1s.; Catalogue, 6d.

GENERAL EXHIBITION of WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly. The Exhibition is OPEN daily, from Nine till Six.—Admission, 1s.; Catalogue, 6d.

GEORGE L. HALL, Hon. Sec.

THE HOUSE OF COMMONS, painted by J. PHILLIPS, Esq. R.A., contains the last painted Portrait of the late Richard Coates, M.P., one of the greatest of Men. Moore, M.P., & Co., 10, Fenchurch Street, E.C.—Admission, by address card.

WORK, and FIFTY OTHER PAINTINGS, by FORD MADDON, Esq., exhibiting at 191, Piccadilly.—Admission, 1s. Annotated Catalogue, 6d. Daily from Nine to Dusk.

HYDE PARK in 1864.—Mr. GEORGE DOLLEY begs to announce that Mr. BARBAUD'S NATIONAL PICTURE, containing 200 Portraits, of the frequenters of Rotten Row (under the patronage of His Royal Highness the Prince of Wales), is NOW ON VIEW, from Ten till Dusk, at 236, Regent Street.—Admission, One Shilling.

MR. MORRIS'S COLLECTION of MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Rosa Bonheur—Hook, R.A.—Phillips, R.A.—Frith, R.A.—Robert, R.A.—Gosse, R.A.—Cooke, R.A.—Ward, R.A.—Cope, R.A.—Creswick, R.A.—Pickersill, R.A.—Cooper, R.A.—Leighton, R.A.—Calderon, R.A.—Sant, R.A.—Ansell, R.A.—P. Ramsay—Linnell, sen.—Marks—Gallait—Gérôme—Willems—Frère—Juvenger, &c.—Admission on presentation of address card.

ROYAL POLYTECHNIC—Patron, H.R.H. the Prince of Wales.—EASTER HOLIDAYS.—Proteus; or, We are here, but not here." This startling illusion of H. Popper and Thomas Tobin joint-inventors daily at 2.30 and 7.30.—Capt. Richard Burton's Pilgrimage to Mecca and Medina, illustrated by novel effects, under the direct superintendence of the above distinguished traveler.—Engagement of George Buckland, Esq., for his new Musical Entertainment, entitled An Old Picture in a (nice) New Frame; or, Mont Blanc remounted and varnished.—Mr. G. W. Jester's Ventriloquial Frankenstein.—Mr. James Matthews's Curiosities of Manual Magic.—Exhibition of Inventions for Saving Life in Railway Travelling, and Lecture by J. L. King, Esq.

SCIENCE

SOCIETIES.

ROYAL.—April 6.—General Sabine, President, in the chair.—The following papers were read: 'On the New Unit of Electrical Resistance proposed and issued by the Committee on Electrical Standards appointed in 1861 by the British Association,' by Mr. F. Jenkin.—'Researches on the Hydrocarbons of the Series $C_2H_2 + 2$,' by Mr. C. Schorlemmer.—'Introductory Memoir on Plane Stigmatics,' by Mr. A. J. Ellis.

GEOGRAPHICAL.—April 10.—Sir R. I. Murchison, President, in the chair.—The following papers were read: 'On the Climate of the North Pole,' by

Mr. W. E. Hickson, 'On the best Route for North Polar Exploration,' by Mr. C. R. Markham.

ASIATIC.—April 3.—Sir E. Colebrooke, Bart. M.P., President, in the chair.—Mr. W. D. Vawdrey was elected a Resident Member.—Mr. J. W. Redhouse delivered a lecture 'On the Ritualistic Life of a Hanefi Muslim in Turkey, from Birth to Burial,'—a subject which, he said, was suggested to him by a lecture on a similar topic recently given in the same room by Dr. Vámbéry. The Hanefi is one of the four sects of the Sunni, or orthodox branch of Islam, and is generally represented in Turkey, whereas the Shi'i, or heterodox branch, has innumerable subdivisions. After some preliminary remarks on the absence of a sacerdotal class, every Mussulman being a priest, and on the various classes of Dervishes, the lecturer gave a detailed account of the rites attending the birth of a Turkish child, of the ceremony of giving it a name, and of the feast prepared on that occasion. He next described the child's first going to school, the festivities to which this event gives rise, the nature of the teaching a child at school receives, and the rite of circumcision. The various religious duties which a Muslim has to practise were then treated of in detail, such as the different rules and usages concerning ablutions, fasts and prayers, and the pilgrimage to Mecca. Mr. Redhouse then proceeded to give an account of the ceremonies attendant on betrothal and marriage, and of the rights of both parties as to property, touching also upon polygamy and concubinage; and described, in conclusion, the last stage in a Muslim's life, the practices concerning burial, and the willing of property.

SOCIETY OF ANTIQUARIES.—March 30.—F. Ouvry, Esq., Treasurer, in the chair.—Mr. J. G. Nichols communicated a letter on jewelled ornaments formerly attached to Garters of the Sovereign Order.—Capt. A. C. Tupper exhibited some flint implements found on the mainland near Prince Edward's Island.—Capt. A. G. Duff exhibited a worked stone implement from Burmah.—Mr. H. Littledale exhibited, through Mr. C. S. Perceval, a beautiful Anglo-Saxon Fibula from Kempstone, Bedfordshire.—Mr. G. G. Frances exhibited a Charter of Confirmation of Henry the Third to the Burgesses of Sweeney or Swansea, dated at Northampton, 8th of March, 1234.—Mr. E. P. Shirley exhibited the original of the portrait of Sir Michael Stanhope, of which a copy was exhibited last year by Earl Stanhope.—Mr. F. Slade exhibited a blue glass vase, very similar in design, colour and material to one recently bought by the British Museum in the sale of the Pourtales collection, and which last was stated to have been found along with Roman remains at Amiens.—Mr. F. W. Fairholt communicated two documents connected with the rule and family of Cromwell.—Mr. C. K. Watson communicated a paper 'On a Chapel formerly situated on Lady Holm, a small island on Windermere Lake.'

ARCHÆOLOGICAL INSTITUTE.—April 7.—Sir J. Boileau, Bart., in the chair.—The Secretary announced that, in conformity with the unanimous wish expressed at the previous meeting, an address of condolence, which had been prepared by the Council, and signed by Lord Camden, had been presented to the Duchess of Northumberland, and that her Grace, in very courteous terms, had forwarded a reply.—The first paper read was, 'Notes on Excavations in a field belonging to Barton Abbey Farm,' by Prof. Rolleston. Pottery of the kind known as Romano-British, bones of the dog and the horse, and a dorsal scute of the broad-nosed sturgeon were dug up; but no human bones appear, although several skeletons had at different times been excavated. The bones of the horse were in a very friable condition, indicating the date of their deposition to be very remote.—The Rev. Prebendary Scarth described a remarkable Roman potter's kiln discovered in November 1864, at Shepton Mallet, on the line of the fossroad between Bath and Ilchester.—Sir Philip Egerton, Bart. exhibited a book of choral services, vellum, with illuminated capitals, Italian work, late in the fifteenth century, with binding formed of portions of an Italian coffer of

cypress wood; a Book of Hours and Offices, with a calendar of the saints, French, late fifteenth century; a Burmese and Cingalese MS., and an exquisite ivory carving in the form of a brooch.—Mr. Edmund Waterton brought a series of rings just added to his collection, and exhibited, by the kindness of their owners, the top of an ivory pastoral staff, representing the Crucifixion on one side and the Virgin and Child and Angels on the other, belonging to Mr. T. W. Whelan; and a globe posy ring and two curious silver lockets belonging to Mr. Jackson, of Bury.—Mr. Bernhard Smith brought some curious daggers, one of which was of English manufacture of the seventeenth century.—Mr. C. D. Waite brought a medal of Le Tellier, Chancellor of France, struck in 1689; and Sir John Boileau a bronze caldron, found in the foundations of an ancient building at Norwich. The type was Romano-British, but many members present considered the workmanship to be mediæval.—Mr. Edmund Oldfield gave an elaborate account of the windows in Malvern Church, Worcester, to which he directed attention as remarkable examples of historical portraiture existing in painted glass.

ENTOMOLOGICAL.—April 3.—F. P. Pascoe, Esq., President, in the chair.—Capt. W. S. Rooke, Mr. R. S. Schofield and Dr. J. Sichel were elected Members; and Mr. S. Barton was elected an Annual Subscriber.—The President exhibited a new species of *Bolboceus*, from South Australia, which was found burrowing in the hard roads of Gawler, a habit similar to that of the European *B. gallicus*.—Mr. W. W. Saunders exhibited numerous galls, collected in southern Syria by Mr. B. T. Lowne in 1864.—Mr. F. Moore exhibited a small collection of Lepidoptera, recently received from Capt. Lang, from the North-Western Himalayas; and two Entomogenous Fungi found at Darjeeling, one upon the imago of a Noctua, the other upon a Geometridæ moth.—Mr. E. W. Janson exhibited a large collection of Lepidoptera and Coleoptera, formed by Mr. A. E. Russell in Bengal and the Himalayas.—The President read a note respecting certain insects which he had noticed in July last when passing over the snow-field of Monte Moro at an elevation of 8,000 feet: here and there in the snow was seen a sharply-defined cylindrical hole about an inch in depth, and at the bottom of each was either a small lump of matter resembling peat, or more frequently a Dipterous or Ichneumonidean insect. He conceived that the insects, settling on the snow, became torpid from its low temperature, and then gradually, or perhaps rapidly, sank into the snow, the hole being caused by the radiation of heat from the body of the insect. This explanation, however, though no other was suggested, did not meet with general acceptance.—Prof. Westwood made some critical remarks on the recently published 'Beitrag zur Kenntniss des *Rhynchoprius penetrans*,' of Karsten, and insisted on the priority of his own generic name of *Sarcopsylla* for the Chigoe or Jigger.—Mr. H. W. Bates read a paper 'On the Species of *Agra* of the Amazons Region.' After treating of the affinities and describing the habits of this arboreal and nocturnal genus of Carabidæ peculiar to tropical America, the author described sixteen new species, thereby making the total number of described species amount to 140. 47 species of *Agra* or *Agridia* were recorded as occurring in the Amazons region; of these 42 were found by Mr. Bates himself, and 31 of them were previously unknown.

CHEMICAL.—April 6.—Dr. W. A. Miller, President, in the chair.—Mr. G. Jones was formally admitted a Fellow, and Mr. A. Vernon Harcourt, M.A., officiated for the first time as Secretary.—The following gentlemen were elected Fellows, Messrs. C. H. Berger, R. Barton, W. Chrispin, A. W. Gillman, W. Judd, A. S. Hobson, M. Foster, jun. & G. B. Robertson.—Mr. W. H. Perkin read a 'Note on a New Bromine Derivative of Camphor.' The author found, contrary to the experience of Gerhardt, that the action of heat upon the bromide of camphor splits it up into bromo-camphor and hydrobromic acid.—Prof. Wanklyn made a verbal communication upon the subject of MM. Friedel and Crafts' recent researches on the compound

ethers; the results were considered as strengthening the view lately advocated by the speaker, which asserts acetic ether to be the ethylate of acetyl, and not the acetate of ethyl.—Mr. J. A. Newlands gave an account of 'An Ammoniacal Deposit formed in the Process of Drying Blood.' The substance in question occurred as a white crust, sometimes taking a stalactitic form, and consisted almost entirely of anhydrous sulphate of ammonia; its production was accounted for by the oxidation of sulphuretted hydrogen gas by air in the presence of aqueous and ammoniacal vapours.—Prof. A. H. Church offered a few remarks in continuation of his description of Tallingite and other native hydrated oxychlorides of copper.

SOCIETY OF ARTS.—April 5.—Edward Holland, Esq., M.P. in the chair.—The paper read was 'The Food of Animals,' by Prof. J. Coleman.

MATHEMATICAL.—April 10.—Prof. De Morgan, President, in the chair.—The following gentlemen were elected Members: Mr. E. W. Brayley, Mr. W. Griffiths and Prof. Waley.—The following subjects were discussed: 'The Different Uses of the term "Infinity" in Mathematical Investigations.—The Defects of Algebra as a Formal Science.—Miscellaneous Problems in Geometry.'

MEETINGS FOR THE ENSUING WEEK.

TUES.	Statistical, 8.
—	Anthropological, 8.—'Missionary Successes and Negatives,' Mr. Bernard Owen.
WED.	Meteorological, 7.
—	Society of Arts, 8.
—	Microscopical, 8.
THURS.	Zoological, 4.
—	Naturalistic, 7.
—	Linnæan, 8.
—	Chemical, 8.
FRI.	Philological, 8.—'Keltic Numerals,' Mr. Nash.

FINE ARTS

FRENCH EXHIBITION.

THE most interesting picture here is the largest and most original, one of a series in course of execution, by M. Leye, to illustrate the history of Antwerp. Of this series the French Gallery has contained several examples, but none so important as *Lancelot Van Urel, Burgomaster of Antwerp*, addresses the *Armed Guilds*, in front of the *Town Hall*, invests *Town Councillor Van Spanghen* with the command, and confides to their care the safety of Antwerp, attacked by the *Guelthers* under *Martin Van Rossem*, in 1542 (No. 90). As with others of the same series, the first thing which strikes the student of this picture is the strange up-hill aspect of the ground on which the figures stand. The large size of those occupying the foreground, as compared with those removed but a comparatively short distance, and the startling force of the colouring of the most remote objects, unpleasantly affect persons trained to applaud works of the ordinary class, in producing which painters obviate these very characteristic results of extreme and uncompromising fidelity. It is a primary condition of M. Leye's Art that the spectator shall consider himself present at the event depicted. Hence, in a narrowly inclosed space, such as that before us, the figures appear close to us, and occasionally we are presumed to be parts of the circle of men which recedes abruptly into the picture: the point of distance is near the plane of the canvas, the vanishing lines converge rapidly, and the floor seems to rise steeply to the level of the eye. M. Meissonnier, three of whose pictures here illustrate the conventional mode of dealing with this matter, does not aim at incorporating us with the scenes, but boldly removes us from them, by ignoring a wall that would otherwise hinder our view of his interiors. We must take M. Leye as he is, and fairly accept his system before examining his pictures. Atmospheric gradations are not to be developed fully in so confined a space as that before us: hence the powerful tone of the colour and the abrupt closing in of the whole scene. The forces of Antwerp are gathered in a dense mass before the town hall; the quaint porch, the stone staircase, the ancient red-brick walls, the unsymmetrical windows and curiously irregular aspect of the site, form parts of the historical illustration which are quite as valuable in their way as the outrageously-

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slashed, flounced and banded garments of the men, their diverse arms and faces. True to his principle of incorporating us with the scene, M. Leys deals with his *bourgeois* elements daringly, yet lovingly and faithfully. Here is the pale and hollow-faced baker, the scorched and dingy smith, the dandy mercer, the butcher red and lusty, the cordwainer, jeweller and cook; not one of them is handsome,—indeed, few are other than commonplace, except so far as a patriotic purpose animates and elevates their features. Most of them are downright ugly, even Van Spanghen, the hero of the scene, affects nothing of chivalric deportment, displays no dramatic signs of heroism, grave and noble though his office is. He is a solid-looking personage, very interesting to men, but most uninteresting to ladies fresh from school, or those whose education leads them to appreciate only the fair-looking and smooth things of Art. Behind him stand his page and the banner-bearer of the city holding the flag. In front is Van Ursel, speaking; he is pallid and city-worn, brave enough, but, above all, cautious and unimpassioned. Artistically speaking, this work has extraordinary force and solidity of treatment, rich and sober colouring, drawing that is very unequal, beautiful in one place and elsewhere downright bad. That which will move the student of character is the variety and wealth of expressions, features and attitudes with which the painter introduces to us the old time and its men; the latter are well worth looking at,—they were the heirs of many prudent, patriotic and obedient generations. Those who think there is anything vulgar in all this should leave the picture unjudged.

Strikingly contrasted to this *bourgeois* epic are two pictures by M. Gallait, the painter whose academical skill for a time sustains an order of Art that is rapidly passing away; didactic and unpictorial, he sacrifices Art to the moral of the themes, and gives us, in this case, a lesson of poetical life. *Illusion* (50) represents a young man of regular features and quasi-poetic aspect, dignified by parted and falling hair, and in a vague and feminine manner seeming to profess patriotism in general and the guitar in particular. Beyond these we discern nothing but dream in the face and eyes of the youth. The outcome of this view of life appears in the companion painting, *Désillusion* (51), which seems to state how, finding patriotism easier than even the guitar, the man has come to grief, got into prison, and, keeping up the histrionic style of existence, sits in middle life scowling, locking his fingers on his knee and posing himself to be seen, just as they do at the theatre. The influence of the stage is distinct in all M. Gallait's works that have come to this country. What academically acquired power the painter has expended on these subjects it is needless to say.

M. Meissonnier's three pictures are gems of execution, less precise in handling, but as powerful in stereoscopic effect and illusory in light and shade as ever: they are *Soldiers playing at Cards* (103), the same (104), and *The Guitar Player* (105). The first two resemble each other in colouring, though not in arrangement of tints. The effect of these works is such as a reducing mirror placed before the actual scene would show. Gerard Dow is mastered on his own ground; and, in mere precision of handling, Schalken is beaten by the living Frenchman. To produce so much on so small a scale is a success of merely mechanical order, potential to human eyesight as commonly possessed, but nothing more. Far inferior to De Hooche as a painter of interiors, because mere literalness of effect is his aim and the *chiaroscuro* of colour not subtly cultivated by him, M. Meissonnier's works are, so far as we are able to judge, just as valuable as contemporary photographs would be. He has thus more of the historian than the artist; with him, Art means technical skill, delicate handling, *vraisemblance*, characteristic humour of the uninventive sort. Hence one tires of the scenes of gambling, musical or domestic life, all of one age; and when a short time has elapsed since they were seen, it is very difficult to recall them to memory with sufficient clearness, and decide which contained one thing, which another.

Madame H. Browne's *Young Turkish Girl* (22) contrasts artistically in sweetness and soft-

ness of colour and delicate rendering of light with these photographic pictures.—M. Gérôme's *Muezzin calling the Hour of Prayer—Evening, Cairo* (55), shows the turbaned caller standing in the gallery of a minaret high above the roofs of the city, his hands upon the rail, his face upturned towards the sky; a work commendable for tone, softness and solidity; the expression is admirable.—There is much humour in M. Heilbuth's *Cardinals meeting on Monte Pincio* (57) and saluting each other profoundly. There is character as well as truth of effect in the *Interior of a Cardinal's Carriage* (58),—two priests and an acolyte seated in the rosy-lighted vehicle.—M. Israels sends a comparatively unimportant picture of two women staying by a road side, entitled *A Moment's Rest* (63),—this is opaque and over-grey in colouring, not without signs of mannerism.—M. Koller's *First Interview of Faust and Marguerite* (73) is thoroughly German and uninteresting.—Much better than the last is M. Laye's *Marguerite in the Chapel* (76); the painter's style stands between those of MM. Leys and Willems; it is agreeable and solid; there is genuine pathos in the face and action of the kneeling girl.—There is much dramatic characterization in M. Lies's *Netherland Protestant Family* (97), and a good deal of prettiness in *Children Playing by the River Side, Antwerp* (98), by the same; in the latter, the background has been "painted up" to the figures, so that they appear inserted in it: good colour and sweet expressions are to be found here.

An *Evening Party at Nineveh* (1), by Alma-Tadema, and *Egyptian Game* (2), have a great deal of spirit and originality: see the dancing figure and the negro harper in the former; the latter seems to suggest Joseph playing at chess with Potiphar and his wife; there is good workmanship, of a rough sort, in both pictures.—By M. De Braeckeler are three paintings of promise: *Interior of St. Jacques at Antwerp* (18), the burial-place of Rubens,—a party at prayers,—displays an incomplete manner of execution, much solidity and feeling for tone; the glass pictures in the windows hardly differ enough from the pictures on the walls; the latter lack solidity, the former are singularly bright. *A Nursery Garden* (20) is a thoroughly literal representation of such a place in summer sunlight, charmingly true, deliciously rich in colour, and full of sunny air; the spotted masses of the clouds are too violently opposed in composition to the rigidly straight lines of the paths and beds. Here the intention of the artist is too obvious. *The Tailor's Shop* (21) is a well-lighted interior.

One of the most charming pictures of its class is M. Moreau's *Young Washerwoman* (108), a girl gracefully standing at her work, her dress pinned behind her; the whole beautifully composed and well drawn—see the arms and their delicate rosy elbows. In many of his works M. Ruiperez reproduces M. Meissonnier, in some of them he transcends his master; but, on the whole, it is not unjust to say that without Meissonnier there would have been no Ruiperez. *Playing at Cards in a Hostelry* (120) has a subject of which mankind is heartily sick, even when depicted by the inventor of the modern manner of dealing with it. How much less interesting is it as treated by the pupil; less full of action, less solid, less delicate, and less well drawn—see the legs of the man in red breeches here; there is nothing to make the trite design interesting. In such imperfect works as this the painter is approached by those unhappy photographers who get up what they style "compositions" and "subjects"; artless, hopelessly lifeless, and infinitely vulgar as these are, they serve at least to show how finite is the chemical, brainless operation which produces them, and, by its action, holds them down; why should Art descend to their level? There is a great deal of dash in M. Schreyer's *Magyar Horse Breeder* (125).—M. A. Stevens's *Disappointed* (134), a *passée* lady waiting for her lover, disappointed us greatly in comparison with more important works; nevertheless, it has many beautiful points of colour and tone. M. Willems's *The Convalescent* (163), with its glossy white satin and hardness of manner, will not support the painter's credit in this country. M. Plassan's pictures here are unusually flimsy.

M. Duverger's illustration of *La Fontaine's Fable of 'The Hidden Treasure'* (34), the farmer's sons gathered round the death-bed, has character and good composition, sober and solid painting.—*The Cat's Portrait* (35), a child taking such a likeness, is charmingly naive and expressive, showing much good colour.—By M. Fichel is *Napoleon Bonaparte Studying, 1793* (40), a picture remarkable for the interest awakened by its spirited and purposeful design; its humanity is, in fact, so strong that not even its dinginess of colour masters the charm: the future Emperor is passionately yet resolutely reading at a table in a dull and half-bare study.—M. E. Frère's designs have much of what we may call piety of character; none have more of that charm than No. 47, *Bedtime*, two children praying at their mother's knee; exquisite is the expression of the girl, beautiful the painting throughout.

Many of the landscapes here are excellent, few among them call for special remark as possessing novel qualities. Among the best are M. Lamorinière's; *Near Burnham Beeches, Bucks* (79),—Mdlle. R. Bonheur displays her wonted skill in painting animals in *Deer in the Forest of Fontainebleau* (17), the landscape is inferior to that of former works.—*River Scene*, by M. Clays (27), has much breadth, and that sort of repose which is appropriate to the subject.—See also the pictures by M. Lambinet, Nos. 77 and 78, and *Field Work* (141), by M. Troyon.

FINE-ART GOSSIP.

OUR readers will be glad to hear that Mr. Woolner has been commissioned to execute a bust of Richard Cobden; a cast of the face of the deceased was taken for this purpose.

One of the distinguishing characteristics of the forthcoming Exhibition of the Royal Academy will be the comparatively large size of the pictures sent by many of the best-known painters. Of these, Mr. Millais's 'Departure of the Romans from Britain' is prominent. Mr. Leighton's 'Helen going to the Scean Gate' is about 9 feet in height; Mr. Phillip's 'Murillo painting in the Market Place at Seville,' one of the most important pictures of our time, may be about 8 feet long. Mr. F. Goodall's 'Rising of the Nile' equals the last in size. In our notice of Mr. Wallis's pictures, we wrote "Giorgione," instead of *Veronese*. Mr. Millais's 'Moses, Aaron and Hur,' will not be sent. This artist sends five pictures, Mr. Leighton five, Mr. Stanfield two, Mr. Phillip two, Mr. Hook four, Mr. Watts two, 'Esau' and 'Amor,' Mr. Elmore one, Mr. Faed one, Mr. Ward two. The collection promises to be of extraordinary interest and, we are glad to say, of an unusually high character. Among the younger painters, Messrs. Calderon, Crowe, Mason, Marks, Prinsep, Wallis, Whistler, and others, will probably appear to great advantage. Mr. Holman Hunt and Mr. Cope do not send.

In the last hour of "sending in" to the Royal Academy Exhibition, Mr. MacIse resolved not to anticipate the public display of his great water-glass picture 'The Death of Nelson,' soon to be seen at Westminster.

The annual dinner of the Artists' General Benevolent Institution will take place on the 6th proximo, at the Freemasons' Tavern. Lord Houghton will take the chair.

Mr. W. O. Harding, who writes from Rome, requests us to correct a misprint which, in page 240, col. 3, of this volume of the *Athenæum*, gave his name as "Harding."

The gallery of pictures belonging to the Duchess de Berri—or, perhaps, more strictly speaking, to the Comte de Chambord—is announced for sale, in Paris, for the 19th of April and following days. The catalogue contains more than 500 items, of which nearly one-half belong to the Italian school. There is a small Crucifixion, attributed to Michael Angelo; two works, one being on copper, by Fra Bartolommeo; five by Bassano; four by Jean Bellini; eight by Canaletto; three small works by Annibale Carracci.—St. Francis supported by Angels, a sketch of the Adoration of the Shepherds, on

marble, and a Virgin and Child on copper; Caravaggio is represented by five works—an Assembly of Musicians, a Singer accompanying himself on a Mandoline, the Death of the Virgin, a Saint Sebastian, and a youthful head; the Virgin, the Infant Jesus and St. John, with a glory of Angels, by Correggio; a Head of Christ, by Carlo Dolci; Lot and his Daughters, the Good Samaritan, and a Landscape, by Domenichino; Herodias with the Head of St. John, by Giorgione; and a St. George and the Dragon, also attributed to him; three holy subjects by Guercino; a Magdalen, a Child with Doves, and a fine sketch of Cleopatra, by Guido Reni; a Holy Family and two female portraits, by Parmigianino; The Virgin in Adoration before the Infant Jesus, St. John by her side, by Perugino; a Portrait of Acciajuoli, by Sebastian del Piombo; the Virgin and Child with Joseph, and the Virgin and Child seated in a field, by Raphael, and a third Virgin and Child attributed to the same; the Triumph of Bacchus, by Ricci; seven or eight works by Salvator Rosa; three by Andrea del Sarto; two large pictures, the Last Supper, and Saint Roch and others at the foot of the Cross, and a picture of a lady with her children; a portrait of a young man, by Tintoretto; Mater Dolorosa and three portraits, by Titian; and another work, 'Le Pont dei Pugne,' attributed to him; a large picture of Judith, and a small one of the Finding of Moses, by Paul Veronese; a female head crowned with ivy, by Leonardo da Vinci; and other works by well-known masters. The French section includes nearly two hundred pictures, but is not strong as regards the eminent names; amongst the most remarkable are, a Forest Scene, by Gaspar Poussin; a work by Claude, entitled 'Site d'Italie'; the original sketch of Guérard's Entry of Henry the Fourth into Paris; five historical portraits, by Mignard; the Unfortunate Family, so well known by the engravings, by Prudhon; a Family Scene, and a Sick Peasant and his Dog, by Ary Scheffer; a Landscape, by Joseph Vernet, a Hunting Scene at Sévres, by Carle Vernet, and two of Horace Vernet's most celebrated cabinet pictures—The Dog of the Regiment and the Wounded Trumpeter; a full-length portrait of Lady Hamilton as Sisy, and another portrait, by Madame Lebrun; a Concert in a Park, by Watteau. Amongst the German and Flemish works are three by Albert Dürer; Saint Sebastian, by Van Dyck, and a portrait of the Widow of Charles the First, attributed to the same; a Man's Head, by Rembrandt; and a doubtful Rubens. The collection of miniatures, principally of the Bourbon family, will doubtless create considerable sensation amid the denizens of the Quartier St.-Germain.

On the 7th and 8th inst. Messrs. Christie, Manson & Woods sold the under-mentioned works of Art, the property of Mr. John Knowles, of the Theatre, Manchester. Engravings: P. Toschi, *La Spasimo di Sicilia*, engraver's proof before the plate of the plate was cleaned off, 32l. (Noseda),—Strange, Vandyke, Charles the First, in his robes, same, 35l. (Holloway),—R. Morghen, L. da Vinci, The Last Supper, proof, 45l. (Graves),—after Turner, by J. Cousen, Mercury and Herse, 26l. (Agnew),—E. Goodall, Caligula's Bridge, artist's proof, signed, 31l. (same),—C. Turner, The Shipwreck, proof, 25l. (same),—set of the "England and Wales" series, engraver's proofs on India paper, 105l. (Jones). Drawings: Mr. S. Palmer, A Squally Day, 41l. (E. White),—C. Fielding, View on the South Downs, 105l. (same),—W. Hunt, The Appointment, early manner, 28l. (same),—same, Grapes and Peaches, 6l. by 8½ in., 110l. (Tooth),—G. Barrett, Sunset, 13 in. by 19 in., Art-Treasures Exhibition, 105l. (Perkins),—Mr. Linnell, The Disobedient Prophet, 7½ in. by 12½ in., 126l. (E. White),—Turner, The Amphitheatre at Verona, engraved, 3½ in. by 5½ in., 74l. (Agnew),—Mr. Stanfield, A Wreck on the Coast, 13 in. by 18½ in., 205l. (Gambart),—W. Hunt, The Village Smithy, middle style, 2½ in. by 29½ in., 156l. (Perkins),—Mr. F. Goodall, The Young Gondolier, 157l. (Agnew),—S. Prout, Nuremberg, 20½ in. by 28 in., 325l. (Quilter),—Turner, Valetta Harbour, 6½ in. by 10½ in., engraved, 241l. (E. White),—Mr. J. Gilbert, The King's Trumpets and Kettle Drums, 19 in. by 26 in., 155l. (Vokins),—Mr. P. F. Poole,

The Gleaners, 19 in. by 12½ in., 186l. (Perkins),—R. P. Bonington, The Rialto, 7 in. by 10½ in., 78l. (Edwards),—Turner, Saltash, 11 in. by 16 in., England and Wales series, engraved, 220l. (Vokins),—Mr. Linnell, Windsor Forest, 10 in. by 15 in., 257l. (Smith),—Mr. E. M. Ward, The Last Sleep of Argyle, 12½ in. by 14½ in., 263l. (Agnew). Pictures: J. Martin, View of Richmond, 36l. (Flatow),—M. Duverger, The Cut Finger, 126l. (Gambart),—Mr. Linnell, Coast Scene, a Coming Storm, 9 in. by 15½ in., 132l. (Agnew),—The Hayfield, 745l. (Vokins),—A View in Kent, 598l. (Agnew),—Mr. F. D. Hardy, The Sweep, engraved, 262l. (Graves),—C. Fielding, View on the Mountains between Pont Aberglaslyn and Festiniog, 147l. (Vokins),—Mr. T. S. Cooper, Cows, Sunset, 157l. (Agnew),—Sheep, 199l. (Perkins),—Mr. M. Stone, The Sword of the Lord and of Gideon, 157l. (Flatow),—Mr. T. Creswick, Scene in Devonshire, 210l. (Vokins),—Mr. T. Faed, The Maternal Lesson, 315l. (Flatow),—Mr. F. Goodall, The Piper, Scene in Brittany, 154l. (Wetherall),—Mr. W. P. Frith, Scene from 'Twelfth Night', 8½ in. by 11½ in., 162l. (Flatow),—Mr. Plassan, Mother and Child, 152l. (Perkins),—C. R. Leslie, The Maternal Lesson, 14 in. by 12 in., 147l. (Wetherall),—W. Müller, The Slave Market, 630l. (Agnew),—Harwich Castle, early morning, 336l. (Edwards),—Mr. E. Frere, The Village School, International Exhibition, 567l. (Wetherall),—M. L. Gallait, La Chute des Feuilles, 609l. (Perkins),—Mr. E. W. Cooke, Venice, Riva degli Schiavoni, fish arriving, 399l. (Flatow),—Mr. H. O'Neill, The Water Carriers, Venice, 326l. (Agnew),—W. Collins, The Card Players, 210l. (same),—Mr. Stanfield, Angers, 525l. (Haywood),—Mr. Elmore, A Religious Controversy in the Time of Louis the Fourteenth, 1,050l. (Agnew),—Mr. T. Webster, The Smile, 3½ in. by 6½ in., and The Frown, same, 105l. (Shaw),—Mr. P. F. Poole, Pigaback, 547l. (Agnew),—The Escape of Glaucus and Ione, 897l. (same),—Mr. J. Phillip, The Gipsy Toilette, 525l. (same),—Mr. Holman Hunt, The Light of the World, 18 in. by 9 in., engraved, 472l. (Gambart),—Wilkie, The Errand Boy, 14 in. by 18½ in., engraved 1818, 1,102l. (Farrer),—D. Roberts, Gate of the Zancaron, Cordova, 714l. (Wetherall),—Mdlle. R. Bonheur, Spanish Muleteers crossing the Pyrenees, 2,100l. (Graves),—A. L. Egg, Scene from 'The Two Gentlemen of Verona', 698l. (Flatow),—W. Dyce, Lear and the Fool in the Storm, 483l. (Wetherall),—Mr. D. MacIise, The Sleeping Beauty, Royal Academy, 1841, 939l. (Agnew).

MUSIC AND THE DRAMA

ROYAL ITALIAN OPERA.—As we ventured to predict at the time of its production (it may now be told, not without a direct remonstrance from Meyerbeer against such prophecy), 'Le Prophète' does not keep its ground as the equal to 'Les Huguenots,' in spite of the pompous and complicated cathedral scene, opened by the Coronation March; in spite of the quelled revolt which closes the third act; in spite of the exquisiteness of its dance music—Meyerbeer's best. The story is sombre; more than this, it is, also, forced to an extent certain to make interest pall. Its great moment—that of the fascination scene in the Cathedral—depends on the acting: since no music could be devised that could keep pace with the exigencies of a situation so singular, so super-subtle, and so melo-dramatic. Of this Meyerbeer himself was conscious, seeing that, at the very last rehearsals, he entertained the idea of curtailment, diverted from it by the admirable ingenuity and invention of Madame Viardot. Further, it was her singing, again, that gave weight, character and even a certain dramatic probability to the *bravura* in the last act,—the one piece which lightens it, seeing that the hero's final bacchanal is frivolous and trite, and comes too late to redeem scenes in which there is as much dullness as passion. Then so tremendously does the opera tax the principal character, that excision is almost a necessity; hence the quartet in which the outraged lover falls under the clutch of the fanatics and the canticle before the deliverer enters Munster are shortened;—both operations to the disadvantage of two most important numbers. It would be time

wasted to attempt thus to range the works of any one not richly meriting consideration,—nor will such a step pass for disparagement, save by those who are mischievous to a great man throughout his life and after his death—to wit, his blind idolaters.

The substance of the above remarks occurred to us with a force which time augments on Tuesday evening, when 'Le Prophète' was revived with a new cast. The *Fides* was Mdlle. von Edelsberg, a tall young German lady, with a face not apparently calculated to convey tragic emotion, yet which did so in the coronation scene, where her acting was good,—perhaps nearest in approach to Madame Viardot's of any that we can call to mind. Her voice is a limited *mezzo-soprano*, with about five strong notes from B to above the stave,—the added lower ones weak and squeezed out, the upper ones not always under her command,—an organ which rigorous practice in a good school might have rendered effective, but which at present is not so; owing to the misuse of its strong tones, to the absence of that blending quality which is indispensable to voices of its register, and to the impression made of its being delivered from a choked throat and a full mouth. She was courteously received. Mdlle. Sonier, this time not at all frightened, was effective as *Bertha*, but her tones have that vice of perpetual vibration to which nothing can reconcile us. The three Anabaptists have never been better sustained than by Signori Neri-Baraldi, Polonini, and Capponi. Signor Mario, though not at ease in the difficulties of his part, which contains intervals hard to retain, did the utmost with such power as he still possesses. His appearance and action in the Cathedral scene are of themselves worth a visit to the theatre. The chorus was good throughout; the scenery and ballet are brilliant, in spite of the mixture of skates and no skating dancers, bystanders with uncovered heads in a winter scene, which here, no offence to Mr. Beverley's known skill, is short of winter colour. On the whole, the revival was as good a one as is possible, we imagine, in the present state of the stage.

CONCERTS.—A series of eight morning concerts is to be given by the *Beethoven Society*, the first of which took place on Saturday last, with Mr. Halle as pianist.—The Saturday morning *Popular Concert* was also held, at which Madame Goddard repeated 'L'Invocation' Sonata.

Crystal Palace Concerts.—One of the solo players was Miss Agnes Zimmermann, whose rendering of Mendelssohn's First Concerto was of the first quality conceivable. We have never heard it throughout better, if so well, played by female hands. She has facility, accent, expression; and fire, without exaggeration. The other was a young violin-player, from Holland, by name Van Graan, whose age is given as thirteen, who made a favourable impression by the certainty and brilliancy with which he executed variations on the air 'Di tanti palpiti.' The world should hear more of him. The singers were Mr. Adams, who has returned in excellent voice, and Miss Martorelli. This lady should not sing 'The Jewel Song,' from 'Faust,' since a version of that scene, so gushing and irregular as hers, heard after the excellent performances of it familiar to London ears, must do her disservice. We have the less hesitation in saying this, because she presents herself as a *prima donna*, without any present requisite for the part save a showy person.

Monday's *Popular Concert* was most interesting. Some years have elapsed since we last heard, and attempted to judge, Beethoven's Posthumous Quartett in a minor, Op. 132, a work well worth discriminating analysis. The opening *allegro* is in the master's most rhapsodical style; with its capricious breaks of time, and its wayward first subject, in which we fancy the germ of Schumann's most vague compositions may be traced; but how graceful is the second *movto*, so fancifully set off by its rich accompaniment; and what a fierce vigour returns in the second part, that point of difficulty to almost every modern composer! how prodigious are the power and daring at its close! The *allegro ma non tanto* gives a good example of the habit into which Beethoven fell as he advanced of *symphonizing* his themes. Though the first four bars contain a clear

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figure, the most fifth bar have all of certain without confusion rather than merely and "ness" of of to d Beetho dwelt Cansom phonizing are after andant felicity bit of whims sympath save the The fr its pas cohere grande genius let him or Cle Shakes can be treatr able as Ever beauty Joach of Be in Lo Popul lights analy space as Bec public in the so em on its str only on the comp part 99; th Viol Mr. I the b study alleg const its qu and t howe other perm songs anothe new from our been with alwa than brou and the I N trav Mon Echo prom with real cissu

figure, afterwards to be worked as accompaniment, the movement may be said only to start on the fifth bar. That this throws out the listener, we have always felt, just as much as the arrangement of certain songs in which the voice begins abruptly without symphonic preparation. It is a case of confusion of styles, by which the ear is baulked rather than invited. But what can be more thoroughly wild and aerial than the trio? in which (though for merely four instruments) there are more enterprise and effect than will be found in a whole "wilderness" of the orchestral music in which the Germans of to day fondly dream that they are carrying out Beethoven's inventions. We have, in a former notice, dwelt on the needless difficulty introduced into the *Canzona*, by another recourse to the form of symphonizing, here more bewildering still, as introducing a theme, in conjunction with which they are afterwards to be varied:—but the episodic *andante* is Beethoven's own,—a strain which, for felicity of invention, may pair off with that lovely bit of *Polonoise* which, with all its loveliness, so whimsically disturbs the *adagio* of the choral symphony. Then there is idea enough in the few bars *alla marcia*, preluding the last movement, to save the act of an opera, as opera inventions now go. The final *allegro appassionato*, though audacious in its passion and crude in many of its harmonies, is coherent, and filled with phrases the secret of whose grandeur died with their maker. Who can gather genius from these inspirations? What dramatist—let him hammer ever so hard at *Lea's* madness, or *Cleopatra's* moods—can learn his craft from Shakespeare? In this a minor quartet, that which can be studied with profit is what to avoid. The treatment is as impure and, in places, unaccountable as the imaginings are original.

Every point in this provoking compound of beauty and confusion was drawn out by Herr Joachim and his associates. These late quartets of Beethoven have never till now been so rendered in London. But how is it that the Director of the Popular Concerts, while professing to hang out lights and set up guide-posts, in the form of an analytical programme, could allot so much space to the dissection of a composition so familiar as Beethoven's 'Moonlight' Sonata,—leaving the public without hint, instruction or quoted theme, in the case of a quartet for which clue and key are so eminently wanted, and which, we may assert, can only be properly enjoyed, or understood, in all its strength and weakness, after preliminary study, only properly heard score in hand? A like remark on the programme may be offered in regard to the two compositions by Schubert, which formed the second part of the concert: the one being his Trio in B flat, Op. 99; the other, his brilliant Rondo for Pianoforte and Violin, Op. 70, which was played to perfection by Mr. Halle and Herr Joachim, and which is probably the best concert-piece in that form existing. A careful study might be well bestowed on the Trio,—with its *allegro*, so elegant in its subjects, yet so loose in construction, with its deliciously suave *andante*, its quaint and ingenious *scherzo*, and its capricious and tricky rondo; the three last named movements, however beautiful, impairing the effect one of the other, owing to want of contrast of keys,—did space permit. Miss Edith Wynne was the singer. Her songs were an elegant Italian romance by M. Gounod, another proof of his excellent fertility, which was new to us; and Mr. Benedict's elegant 'Cloudland,' from 'The Bride of Song.' Miss Wynne is fulfilling our prophecies;—and more rapidly than could have been expected. Her voice has developed itself, without loss of charm; her feeling, which was always true, is here expressed more artistically than it could be in the wild Welsh melodies which brought her forward; her articulation is distinct and refined. At no distant period she may take the lead among our *soprani*.

NEW ADELPHI.—A new classical pastoral extravaganza, by Mr. H. J. Byron, was produced on Monday. It is entitled, 'Pan; or, the Loves of Echo and Narcissus.' The subject is one full of promise; but we cannot compliment Mr. Byron with the assurance that our expectations have been realized. The peculiar relations of Echo and Narcissus are altogether missed, and we no longer

recognize the fable in which they are characters. The burlesque Narcissus is no self-lover, who worships his own beauty in the fountain, but a classical Don Juan, who holds in equal regard both Syrinx and Echo, and who, after delivering both from captivity on board a pirate vessel, receives with them, by means of a transformation scene, an apotheosis into the "nuptial chamber of the Naiad in the Home of the River-God," on which Mr. Gates has lavished the splendours of stage-pictorial art. Meanwhile, Pan descends to earth, falls in love with Syrinx, and as a mortal peasant offers insult to his own altar, and for his impiety suffers death by drowning; a suggestive myth enough, followed by his reappearance in his own temple, as the offended deity pronouncing a malediction on the Arcadian Harvest. After this he freely indulges in the juice of the grape, and exposes himself before a crowd of satyrs, who make themselves merry at his expense. It would have been better, if Mr. Byron had followed in the steps of Mr. Planché, who, in treating such subjects, adhered always to the course of the original legends. Mr. Toole and Miss Woolgar on *Pan* and *Narcissus* expended all their energies, and Miss Clara Denvil as *Echo* was remarkably piquant and effective. The *Syrinx* of Miss Lilian Bruce was wanting in stage-experience. The rest of the classical persons were respectably represented. But the main merit of the performance belongs to the scenery, which has been very finely painted by Messrs. Gates and Thompson.

OLYMPIC.—'Always Intended' is the name of a new comedieta taken from the French by Mr. Horace Wigan. *Charles* and *Mary* are two cousins who have been brought up together from childhood, under the guardianship of their uncle Mr. Muddle, with the understanding that in time they should marry. The time arrives, and preparations are made for the celebration of the wedding; but, as there has been no courtship, no enthusiasm is evinced by the young couple. They are visited on the occasion by a brilliant widow, Mrs. Mowbray, capably played by Miss Sheridan, and the attorney with the marriage settlements, Mr. Project, characteristically supported by Mr. Horace Wigan; both of whom notice the apparent want of cordiality in the affianced parties. This result they attribute to a mutual dislike, and begin to play their own cards, and succeed so well that they excite the jealousy of the latter, who thereby discover that they really love each other. The little piece is nicely acted, and received the approbation of the audience.

MUSICAL AND DRAMATIC GOSSIP.

ANOTHER great choral rehearsal, preparatory to the Handel Festival, was held yesterday week at Exeter Hall. Among the music practised was the Coronation Anthem, 'Zadok the Priest.'

We understand, says the *Orchestra*, that a gentleman related to the Marquis of Londonderry has resolved to take to the stage, and will make his *début* at Drury Lane, after the run of 'Comus,' at Easter. Besides Mr. Drayton, Miss Augusta Thomson, Miss Poole and Mr. Wilbye Cooper will take part in the music of the masque. Together with Mr. Fechter himself, his young son will appear in 'The Mountebank,' on Easter Monday; also Mdlle. Beatrice. The son of Mr. Robson will also present himself on the stage, on the same evening, at the St. James's Theatre.

Miss Louisa Pyne is said to have "signed" for America. May she return with her pockets full of gold—not greenbacks.

There has been a Students' Concert at the Royal Academy of Music, at which a selection from Dr. Bennett's 'May-Queen' was performed; and a later Lenten Concert of sacred music.

Madame Haigh-Dyer is said to be engaged at Covent Garden next winter.

News comes up from Liverpool of the charming voice of Mdlle. Franzoni, who is niece to Mdlle. Tietjens. If this really resembles her aunt's, the tidings are most welcome. What capital families of female voices has Germany yielded!—as in the four sisters Heinefetter, and the sisters Sessi. But it is the training that makes the artist. Mdlle. Tietjens

herself has not a more splendid and powerful organ than had Madame Stöckl Heinefetter. Yet, owing to that lady's want of method, and the erroneous conceptions of effect which have been nourished in Germany, since it has been thought proud and pleasant to deride the "bel canto" of the Italians as so much emasculate and sensual frivolity,—that nobly-gifted woman only lives in our recollection as a heavy and fatiguing screamer of the parts of *Iphigenia*, *Jessonda* and *Valentine*.

An Italian correspondent of the *Times* mentions that Mr. Hobler, a gentleman well known in our amateur musical circles, as a tenor, and who has been for some time studying professionally in Italy, has appeared at Piacenza, in 'La Sonnambula,' and been most graciously received.

To-morrow, the 'St. John's Passion Music,' by Sebastian Bach, a work much less known than his 'St. Matthew' Oratorio, will be performed at Cologne. Madame Joachim, who is on her way, it is said, to England, will take part in its execution.

The news from Paris this week is various. 'Crispino e la Comare' by the Ricci, has been given at the Italian Opera. This feeble work (infinitely inferior to Louis Ricci's 'Scaramuccia'), does not deserve to please, save in some second-rate theatre of a second-rate town; and appears to have met its deserts in Paris. M. Poissot's concert on behalf of the Rameau Monument answered its purpose. The composer's music, which was largely introduced, "came out well"—in particular an air from 'Castor and Pollux' sung by M. Roger, and bearing date 1737. It need surprise no one if the day for Rameau should come again in France, as it has for Bach in Germany. The music of an opera, written by a brother and sister, M. and Mdlle. Perry, whose ages are eleven and seventeen, has been sung at the *Salle* Beethoven.—The first performance of 'L'Africaine,' says the *Gazette Musicale*, is now put off till the end of April!—Signor Verdi's 'Macbeth' is to appear at the Théâtre Lyrique on Monday next. An advertisement in the *Débats* states that Signor Verdi has written twelve new pieces for the opera.

Herr Joachim will play Beethoven's Concerto at the Concert of the Paris Conservatoire to-morrow.—M. Gounod has gone to Italy, to prepare for the Dante Festival at Florence.

On St. Stephen's day, the 20th of August, a festival, devoted to Hungarian music, will be held at Pesth—to last four days, and to be presided over by Dr. Liszt. Many of his works will be performed, it is said—his Oratorio on the legend of St. Elizabeth of Hungary,—his choruses to 'Prometheus'—his Dantesque Symphony, and his Gran Mass, to which we adverted the other day. M. Rémenyi has been invited to compose a new *Concerto* in the Hungarian style. We shall be curious to measure this against the one by Herr Joachim, so astoundingly played by M. Rémenyi, at Carlsruhe. There will be also given music by other Hungarian composers of names unknown to us, those of Erkel and Volckmann excepted.

An operetta, 'The Tailor of Cabul,' has succeeded at the Carl Theater, at Vienna, "the music by Herr Storck, is described as very melodious and often original."

The Surrey Theatre is to be rebuilt forthwith—to be ready, says newspaper report, before the year closes.

The *Observer* announces the recent death of Mr. E. J. Loder, the English composer, belonging to the well-known family of the name. He might have done excellent service to music in this country had his talents and acquirements, which were considerable, been borne out by those sound morals, implying energy and uprightness, which so largely contribute to setting every man in his right place. His studies, we believe, were made in Germany. There are stringed quartets in MS. by him, which bear unmistakable traces of careful study of the best models, if not strikingly original. About thirty years ago he made himself known to the English public by music to a powerful melo-drama, by Serle, 'The Dice of Death' (worth reviving, we conceive), and by 'Nourjahad'—both produced at the Lyceum Theatre. These were followed by 'Francis the First,' a sort of *pasticcio* of small merit, which appeared at Drury Lane, and, after some interval,

by 'The Night Dancers' at the Princess's Theatre, his best opera,—in which Madame Albertazzi sustained the leading part, and which was lately revived, under not very favourable circumstances, by the Pyne and Harrison management. In all these operas the foreign style was attempted:—the last was the most ingenious in its combinations and the freshest in its melodies, clearly showing that habit only was wanting to give him that special place among his contemporaries, which few stage-writers take by a first step. Two ballads of his, 'The Brave Old Oak' and 'The Three Ages of Love,' which, though thirty years old, still keep the orchestra, make it no less clear that had he wrought earnestly and diligently, he might have largely enriched the list of standard English songs.

MISCELLANEA

Atmospheric Erosion versus Glacialism.—The *Geological Magazine* for this month reviews a report of the survey of Southern India (Trichinopoly), and says, "The tendency of the granitoid rocks to weather into tors and isolated bosses, which, in a glacier region, might be considered as the work of ice, is worthy of attention, as showing how nature often employs different agents to bring about apparently similar results. These huge masses are common in many parts, towering amidst the surrounding jungle, or seated, like perched blocks, on bosses of rock rising above the ground." In the tropics, then, granite may be quietly "weathered" into tors; but not so in our climes! Here, "similar results" must be caused by "different agents," and we cannot dispense with that most monotonous invention of modern geology "the Glacial Epoch." The tropics seem "too hot to hold it." GEORGE GREENWOOD, Colonel. Brookwood Park, Alresford, April 6, 1865.

Vegetable Flannel.—Those of your readers who take an interest in the manufacture of vegetable flannel from the *Pinus silvestris*, to which you refer in a paragraph in last week's "Gossip," may like to have the additional information that since about 1860 there are two establishments near Breslau, in one of which pine-leaves are converted into wool, while in the other, for invalids, the waters used in the manufacture of pine wool are employed as curative agents. The process for converting the pine needles into wool was discovered by Mr. Pannewitz. In the hospitals, penitentiaries and barracks of Vienna and Breslau blankets made from that material are now exclusively used. One of their chief advantages is that no kind of vermin will lodge in them. The material is also used as stuffing, closely resembles horse-hair, and is only one-third its cost. When spun and woven, the thread resembles that of hemp, and is made into jackets, spencers, drawers and stockings, flannel and twill for shirts, coverlets, body and chest warmers and knitting-yarn. They keep the body warm without heating, and are very durable. The factories are lighted with gas made from the refuse of the above manufactures. C. W. H.

Strong.—In your last number you were so good as to insert a short letter of mine, regarding (partly) my having translated Dante's epithet "*forte*" by "strong," together with a rejoinder from the Reviewer of my version of the 'Inferno.' No doubt you consider that small discussion closed, and I have no idea of reverting to it on its own merits. It gives me occasion, however, to make a note, which may, perhaps, be of sufficient interest to English linguistic students to induce you to print it, namely, that, in medieval English, "strong" had the sense of "difficult" quite as decidedly as had "*forte*" in Dantesque Italian. For proof, take the following quotation from the 'Morte Arthur,' circa 1450, printed by the Roxburghe Club, p. 124:—

Syr Bors and hys other ferys
On bokys redde and bellys ronge:
So lytell they were of lyn and lerys
Theyem to knowe it was stronge.

W. M. ROSSETTI.

166, Albany Street, N.W., April 10, 1865.

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To one clear harp in divers tones,
That men may rise on stepping stones
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